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Aa undde

1670

Knoedler & Co.

17 East 57<sup>th</sup> Street

#1

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92

96



<u>No.</u>	<u>Price</u>	<u>Buyer</u>
352.	\$ 210.	Max Rubin
353.	700.	J.W.Dana
354.	900.	Mr.B.N.Miller
355.	550.	J.H.Metcalf
356.	950.	Mrs.E.F.Albee
357.	200.	Mrs.F.M.Moore
358.	90.	Max Rubin
359.	80.	R.Gilchrist
360.	150.	R.Glendenning
361.	3,600.	A.Rudert, agt.
362.	550.	Mrs.J.Lieblang
363.	400.	J.H.Nicholas
364.	375.	Fearon Gal.
365.	2,000.	J.W.Masters
366.	1,250.	SI.Munger, Jr.
367.	750.	J.H.Nicholas
368.	800.	Mrs.F.Murphy
369.	1,800.	W.W.Seaman, agt.
370.	475.	The Hayden Co.
371.	475.	"
372.	a 300.	Mrs.F.Murphy
<del>372</del>	b 300.	3
	c 300.	"
	d 300.	"
	e 300.	"
	f 300.	"
373	120.	"
374	180.	Ehrich Gal.
375.	305.	Mr.Nunes



Sale of the James Warren Lane Collection, at the American  
Art Galleries, November 20\*22, 1924.

<u>No.</u>	<u>Price</u>	<u>Buyer</u>
301	\$ 40.	John Dugan
302	100.	R. Johnson
303	30.	R. Gukegrust
304	65.	Ginsberg & Levy
305	<del>285</del> ,	A.R. Louis
306	285,	"
307	35.	R. Glendenning
308.	75.	A.R. Louis
309	40,	"
310	35.	Mrs. B. J. Barry
311	70.	R. Glendenning
312	210.	John W. Doud
313	45.	H. S. Crystal
314	105	R. Wright
315	116.	Mrs. Bloomingdale
316	65.	R. Glendenning
317	380.	Mr. C. Weeks
318.	80.	R. Gilchrist
319.	160.	J. W. Dana
320.	375.	Mr. B. N. Miller
321.	175	Mrs. P. J. Elliott
322.	150.	Charles of London
323	140.	Ginsberg & Levy
324	270,	Wildenstein & Co.
325	550.	George Mercer
326	410.	Mr. B. N. Miller
327	130.	Mr. B. N. Miller
328.	80.	E. Hellwig
329	90.	Mrs. H. B. Warner
330.	275.	W. W. Seaman, agt.
331.	210.	L. S. Owsley
332.	300.	A. C. Goodyear
333	120	R. Glendenning
334.	200.	Wm. Forstner
335.	2,000.	Mr. J. W. Masters
336.	200.	Charles of London
337	<del>475</del> .	Mr. J. W. Masters
338.	1,250.	"
339.	550.	J. W. Dana
340.	260.	Mrs. Bloomingdale
341.	50.	Max. Rubin
342.	200.	R. Glendenning
343	525.	S. I. Munger, Jr.
344.	2,000.	W. W. Seaman, agt.
345.	5,000.	J. H. Metcalf
346.	150.	Mrs. W. G. Nichols
347.	10,700.	W. W. Seaman, agt.
348.	270.	H. S. Crystal
349.	750.	R. Gilchrist
350.	2,200.	A. R. Louis
351.	900.	J. W. Masters





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ENTIRE CONTENTS OF THE RESIDENCE OF  
JAMES WARREN LANE, ESQUIRE

*aa 1670 mid*

ON FREE PUBLIC VIEW

FROM SATURDAY, NOVEMBER 15, 1924, UNTIL  
DATES OF SALE · FROM 9 A. M. TO 6 P. M.  
SUNDAY, NOVEMBER 16, FROM 2 TO 5 P. M.

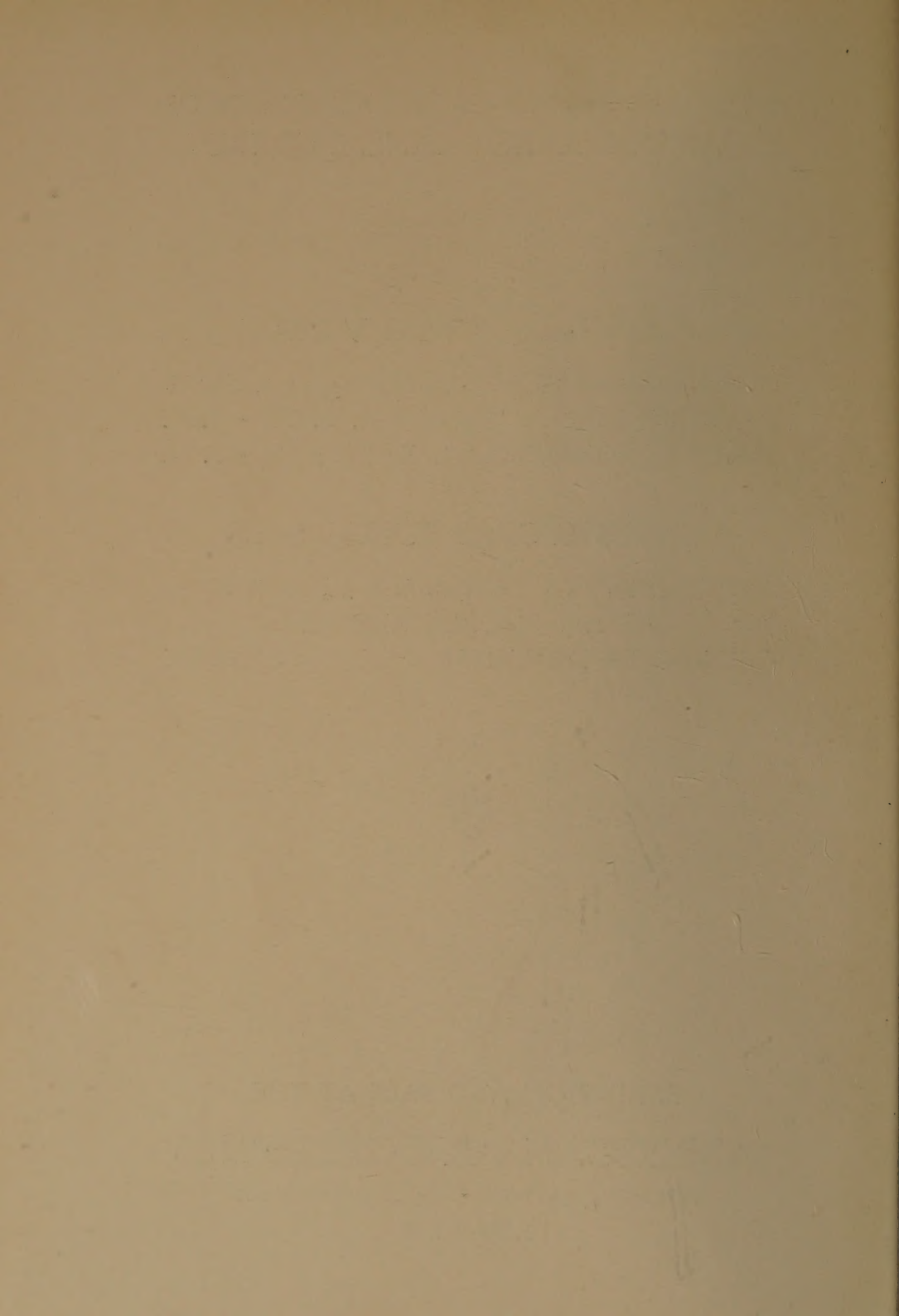
UNRESTRICTED PUBLIC SALE

AFTERNOONS OF NOVEMBER 20, 21 AND 22  
AT 2:15 O'CLOCK AND THE  
EVENING OF NOVEMBER 21 AT 8:15 O'CLOCK

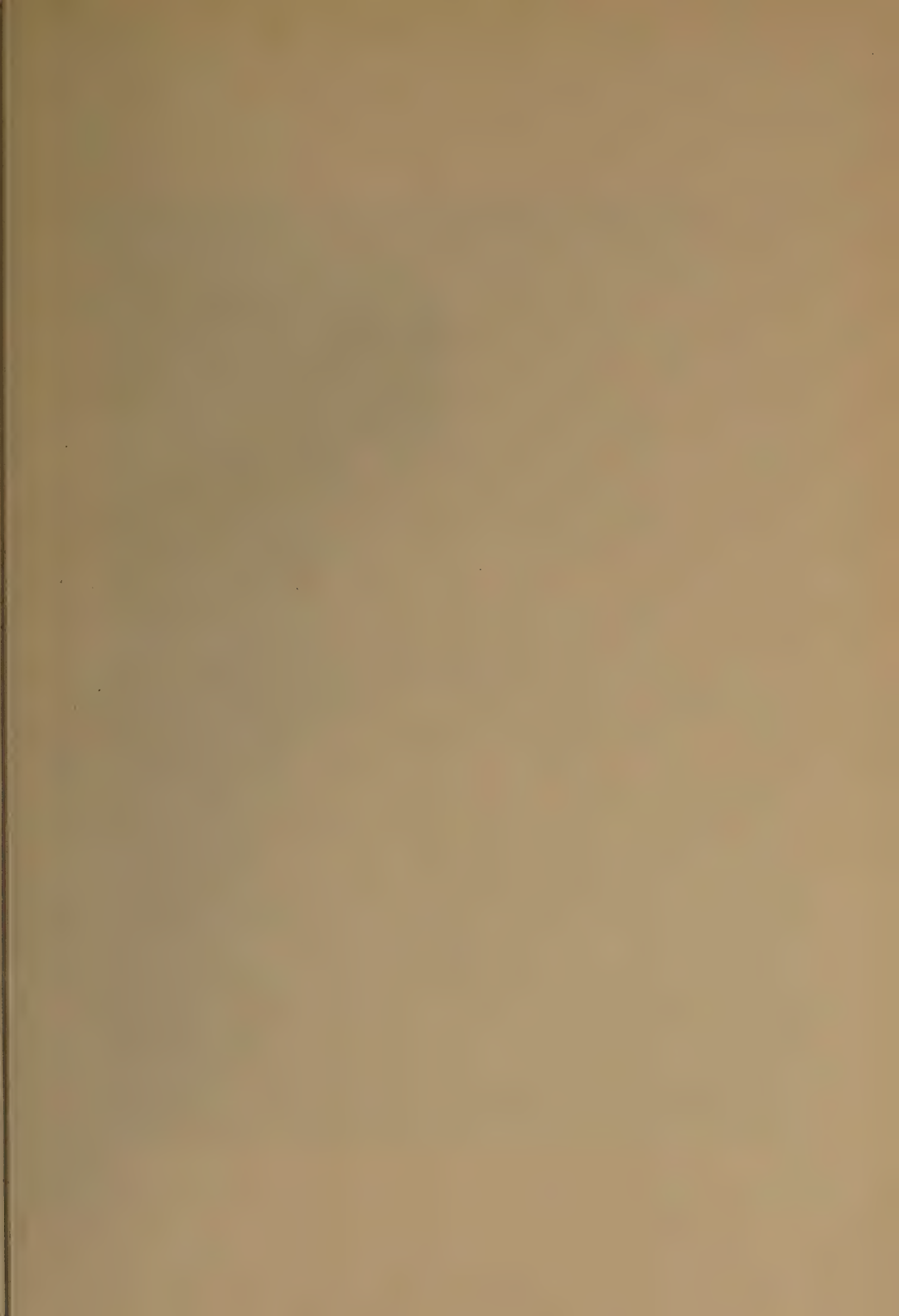


EXHIBITION AND SALE AT THE  
AMERICAN ART GALLERIES

MADISON AVENUE · 56TH to 57TH STREET  
NEW YORK









VIEW OF THE DRAWING ROOM IN MR. LANE'S RESIDENCE



ILLUSTRATED CATALOGUE OF

THE JAMES WARREN LANE COLLECTION

FRENCH, ENGLISH AND ITALIAN XVIII CENTURY FURNITURE · IMPORTANT PAINTINGS *of the* FOREIGN AND AMERICAN SCHOOLS · CHINESE PORCELAINS, MING TO CH'IENTUNG PERIOD · FRENCH, ENGLISH AND ITALIAN SILVER · VELVETS · BROCADES · EMBROIDERIES · A SUPERB TENIERS TAPESTRY BY WERNIERS OF LILLE · CHINESE AND PERSIAN RUGS AND AN XVIII CENTURY AUBUSSON CARPET

REMOVED FROM 49 EAST 52<sup>D</sup> STREET, NEW YORK  
AND SOLD BY MR. LANE'S ORDER

UNDER THE MANAGEMENT OF THE  
AMERICAN ART ASSOCIATION, INC.

SALES CONDUCTED BY MR. O. BERNET & MR. H. H. PARKE



The AMERICAN ART ASSOCIATION, INC.

*Designs its Catalogues  
and Directs All Details of Illustration,  
Text and Typography*



## THE COLLECTION OF JAMES WARREN LANE

WHEN Mr. Vanderbilt sold the palatial apartment at No. 49 East 52nd Street, New York City, to the Juilliard Musical Foundation a short while ago, Mr. Lane found himself without a housing for his fine furniture, paintings and works of art, so he resolved, rather than charge himself with the responsibility of rehousing them, to dispose of them at public sale. A further reason was, that his house at St. James, Long Island, was fully complete in its equipment.

The interesting facts about the collection are that it was gathered over a period of twenty-five years and that it was largely acquired at the famous sales of the American Art Association, including the Yerkes, Thomas B. Clarke, Duc d'Avaray, Stanford White, M. C. D. Borden, Garland, Davanzati Palace, the Hood, Catholina Lambert, and also from the most responsible dealers of Paris.

Mr. Lane displayed his fine taste especially in the simple and delightful French furniture of the XVIII century, many chairs, fauteuils, drawing-room suites, commodes, tables of varied types and proportions, and other examples, being signed by the greatest French ébénistes, such as Leleu, Louis Moreau, Dubois, Saunier and Cosson.

There is also English and Italian furniture of interesting and beautiful quality that gives a charming air and variety to the whole.

The XVII and XVIII century English, French and Italian silver presents a wealth of fine coupes, tea and coffee services, salvers, fruit-baskets, candelabra, and among the bowls an unusually fine punch bowl by Francis Garthorne.

The Chinese porcelains include a number of fine blue and white hawthorn vases and jars of the K'ang-hsi period and fish bowls of the Ming period.

The textiles are of great beauty, jardinière and other velvets vying with the embroideries and brocades in their lovely colors.

The paintings, which will be sold at an evening session, are notable for the catholicity of judgment and discernment shown, for amongst the examples are a fine Gilbert Stuart of John Willet Hood, a Pastoral by Jean Baptiste Huet, a Blakelock, a Nasmyth, a portrait of Sir Joshua Reynolds by himself, a Paul Potter, a Cuypp radiant in the sunlight, a Mabuse, a Beechey, two Panninis, two interesting Tiepolos, a Weenix of unusual quality, the well-known Guardi, "The

Masked Ball," the Allori "Football in Florence," a Daubigny and others of distinction.

Six large room panels of romantic landscapes by the Hollander Piera must also be mentioned for their decorative quality.

Several tapestries add greatly to the collection by their dignity and include a Teniers by Werniers of Lille.

There are a number of K'ang-hsi carpets and a sapphire-blue XVIII century Aubusson of great distinction.

FRANK H. G. KEEBLE.



# CONDITIONS OF SALE

**I. Rejection of bids:** Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

**II. The buyer:** The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

**III. Identification and deposit by buyer:** The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

**IV. Risk after purchase:** Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchasers' risk, and neither the consignor nor the Association is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.

**V. Delivery of purchases:** Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.

**VI. Receipted bills:** Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify the Association of such loss.

**VII. Storage in default of prompt payment and calling for goods:** Articles not paid for in full and not called for by the purchaser or agent by noon of the day following that of the sale may be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

In any instance where the purchase bill has not been paid in full by noon of the day following that of the sale, the Association and the auctioneer reserve the right, any other stipulation in these conditions of sale notwithstanding, in respect to any or all lots included in the purchase bill, at its or his option, either to cancel the sale thereof or to re-sell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency and all losses and expenses sustained in so doing.

**VIII. Shipping:** Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, but the Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

**IX. Guaranty:** The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloging or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

**X. Records:** The records of the Auctioneer and the Association are in all cases to be considered final and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damage shall lie.

**XI. Buying on order:** Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph, or telephone, if conditions permit, will be faithfully attended to without charge or commission. Any purchases so made will be subject to the foregoing conditions of sale, except that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale, and the purchase money will be refunded if the lot differs from its catalogue description.

Orders for execution by the Association should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of arts, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit must be sent or reference submitted. Shipping directions should also be given.

**Priced Catalogues:** Priced copies of the catalogue, or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

These conditions of sale cannot be altered except by the auctioneer or by an officer of the Association.

AMERICAN ART ASSOCIATION, INC.,  
MANAGERS.

OTTO BERNET,  
HIRAM H. PARKE,  
AUCTIONEERS.

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APPRAISALS AND CATALOGUES. Together with the increase in exhibition and sales rooms, the American Art Association, Inc., will expand its service of furnishing appraisements, under expert direction, of art and literary property, jewelry and all personal effects, in the settlement of estates, for inheritance tax, insurance and other purposes. It is prepared also to supplement this work by making catalogues of the contents of homes or of entire estates, such catalogues to be modelled after the finely and intelligently produced catalogues of the Association's own Sales.

The Association will furnish at request the names of many Trust and Insurance Companies, Executors, Administrators, Trustees, Attorneys and private individuals for whom the Association has made appraisements which have not only been entirely satisfactory to them, but have been accepted by the United States Revenue Department, State Comptroller and others in interest.

The AMERICAN ART ASSOCIATION, INC.  
MADISON AVENUE, 56TH TO 57TH STREET  
NEW YORK CITY



# CATALOGUE



# FIRST SESSION

THURSDAY, NOVEMBER 20, 1924

## AT THE AMERICAN ART GALLERIES

BEGINNING AT 2:15 O'CLOCK

Catalogue Numbers 1 to 147 inclusive

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### MISCELLANEOUS PORCELAINS AND FAÏENCE, BRONZES, BRASSES AND SCULPTURES

1—BATTERSEA ENAMEL BOX

*XVIII Century*

Lobed oval body of pink; hinged cover in ivory-white, decorated in black with two doves, double heart motive, ribbon and inscriptions, "The farther apart"; and "Tighter the knot."

*Length, 2 inches.*

2—IVORY MINIATURE

*French, XVIII Century*

MLLE. DE BLOIS. Three-quarter length of a charming young woman attired in a blue dress, and lace fichu, her curling hair bearing two circlets of pearls. She holds on her left arm a basket of fruit. In a black frame.

*Diameter, 2¾ inches.*

3—TWO PORCELAIN MOSQUE BALLS

*Kutas, XVII Century*

Oval; variously decorated in apple-green, plum-color and yellow with floral motives, rosettes and masks.

*Height, 3¾ inches.*

4—OLD STAFFORDSHIRE FIGURE

*Late XVIII Century*

Reclining cow, in grayish-white glaze. On green base.

*Height, 4 inches.*

5—CHINESE TEAKWOOD LIBATION CUP

HOUND. Upper part of body forming the cover. Carved in light relief with varied key-fret patterns and small inlaid silver band of similar design.

*Height, 4 inches.*



*Kindly read the Conditions under which every item is offered and sold.  
They are printed in the forepart of the Catalogue.*

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6—CHINESE CARVED WHITE JADE INCENSE BOX *Ch'ien Period*

A plump little bird seated on the ground; with tail curled down and head well drawn in, looking wise, contented and undisturbed. The tail is undercut, and the feathers are carefully carved in tangible relief. Where the cover lifts off, the outline at breast and tail is serrated, following the overlapping feathers, the cover therefore fitting firmly. The interior is more brilliantly finished than the exterior, and is enriched with a long spray in low relief.

*Length, 4½ inches.*

*From the Yamanaka Collection, American Art Association, 1916.*

7—TWO CLOISONNÉ ENAMELED FIGURINES *Tao-kuang Period*

Standing figures of birds with yellow bodies and brilliantly enameled wings.

*Height, 5 inches.*

8—CARVED AND INLAID IVORY TRIPTYCH

*Nürnberg, XVI Century Style*

Arched centre and wings displaying in low relief an Emperor knighting a squire on the battlefield. Portions of the costumes are inlaid with silver.

*Height, 5 inches.*

9—CANTON ENAMEL SPICE BOX *Chinese, Late XVIII Century*

Cylindrical, in three portions with raised top and recessed, slightly spreading foot, all outlined in narrow bronze bands. Sky-blue and apple-green grounds displaying flowers and recurring Chinese characters and reserves, framed in rose with water birds and flowers. Top depicts a Chinese bazaar.

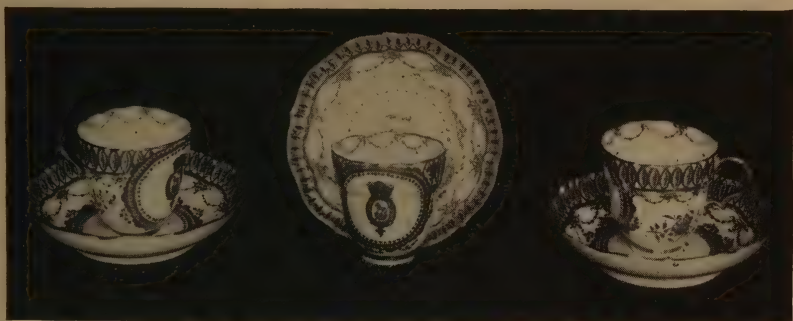
*Height, 5½ inches.*

10—ETRUSCAN TERRA-COTTA VASE

*II Century*

Gadrooned urn-shape; with loop handles; terminating in satyr-masks having a fine black patina.

*Height, 6 inches.*



11—THREE WORCESTER PORCELAIN CUPS AND SAUCERS

*By Flight and Barr, 1789*

Fluted and gauffered rims and shaped looped handles. Decorated with gilded floral sprays, husk festoons and deep borders of shuttle pattern in two shades of blue and with circular medallions having outer borders of gilded and inner borders of blue and gilded dots. Painted with crest, a rampant lion, within the Royal Garter bearing its motto "Honi soit qui mal y pense," and surmounted by a crown and lion.

*Height of cups, 3 inches; diameter of saucers, 5¼ inches.*

*Note:* These cups are a portion of the celebrated service made for Prince William Henry (afterwards King William IV) when he was created Duke of Clarence in 1789.

*(Illustrated)*

12—PALACE DOLL

*Japanese, circa 1750*

Seated and smiling boy, with hands on knees, wearing a large silk cap painted in color with brocade pattern, silvered and embroidered with gold thread. On silk crepe cushion.

*From the Yamanaka Collection, American Art Association, 1916.*

13—PALACE DOLL

*Japanese, circa 1750*

Smiling boy, holding in his arms one of the pet pigeons which the Japanese train in large numbers to become carriers or homing pigeons. The bird is gilded and painted in red, green, brown and two shades of blue. On silk crêpe cushion.

*From the Yamanaka Collection, American Art Association, 1916.*

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- 14—FRENCH FAÏENCE FIGURINE      *Nevers, Late XVII Century*  
COUCHANT LION; on molded rectangular base. Decorated in polychrome; the base with scrollings.

*Height, 4 inches.*

*From the original Henry Symons Collection, American Art Association, 1915.*

- 15—TWO FORGED IRON CANDLESTICKS      *French, XVI Century*  
Lobed and bossed square top, chiseled with scrollings and having pricket. Supported on tapering upright legs, having trilobed feet.

*Height, 4¾ inches.*

- 16—BOW PORCELAIN STATUETTE      *English, XVIII Century*  
THE FLOWER SELLER. Figure of a young girl in eighteenth century costume with green bodice, purple stomacher, white overskirt, pale yellow underskirt and pale purple hat; seated on the trunk of a tree with a single blossom in her hand and a lamb at her side. On scrolled base.

*Height, 5 inches.*

*From the original Henry Symons Collection, American Art Association, 1915.*

- 17—LACQUER INSKTAND MOUNTED IN CUIVRE DORÉ      *Millet, Paris*  
Shaped stand of black and gold floral lacquer; fitted with old Imari porcelain well. Mounted in finely chiseled *cuivre doré* with scrolled moldings, rims to well and penholder.

- 18—STAFFORDSHIRE MUSTARD POT AND SALT SHAKER      *XVIII Century*

Small Toby figures in varicolored costumes; on circular bases. Mustard pot with removable hat for cover.

*Height, 6 inches.*

- 19—TWO POLYCHROMED, CARVED CANDLESTICKS      *Italian, XVIII Century*

Trilobed liliform bobèche; supported on tripod leaf-scrolled base with central shell motives. Finished in green and red on old ivory.

*Height, 6 inches.*



20—RAKKA FAÏENCE VASE

*XV Century*

Oviform, with incurved lip; of delicate iridescence in tender tones of silver and blue, with warm tan encrustations.

*Height, 6 inches.*

21—LACQUER MIRROR

*Persian, XVIII Century*

Elongated octagonal case, with inset loose cover; beautifully enriched in colors with bouquets of flowers and birds.

*Length, 6¼ inches.*

22—EARLY SILVER MOUNTED BOHEMIAN CUT GLASS JAR

Gadrooned ruby body, with clear glass base having lobed stellate foot. Silver cover enriched with vine leaves and grapes.

*Height, 6½ inches.*

23—POLYCHROMED TANAGRA FIGURINE

Grecian lady; seated on a rock, lacing her sandals. Unusually fine modeling.

*Height, 7 inches.*

24—TWO SMALL SÈVRES PORCELAIN JARDINIÈRES

Oblong, with scrolled front and straight rear edge; *bombé* body with incurvate back face. On a jeweled bleu de Sèvres ground are two reserves outlined in gold scrolling, displaying a bouquet of naturalistic flowers in delicate colors. Scrolled feet and large acanthus leaf wings in white and gold. Marked with crossed L's, B and A.

*Height, 7 inches.*

25—CHINESE POTTERY VASE

Urn-shape, with short collar. Glazed in deep old-yellows.

*Height, 7 inches.*

26—RUBY CUT GLASS BOTTLE AND COUPE

*Bohemian, XVIII Century*

Pear-shaped body with cylindrical neck. Cut in vertical and hexagonal facetings. Coupe with sloping sides.

*Heights, 7½ and 2⅞ inches.*

*From the original Henry Symons Collection, 1915.*

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27—POTTERY VASE *Chinese, Early XVIII Century*

Oviform, with small mouth having domed cover and button terminal. Glazed in deep apple green.

*Height, 7½ inches.*

28—POLYCHROME ALHAMBRA TERRE-CUITE TILE

*Hispano-Moresque, XV Century*

Oblong, with sunk trilobed Gothic arch, scrolled with leaf and floral motives at centre and spandrels. Executed in fine blue, apple-green, yellow and brown on ivory grounds. Framed. (Cracked.)

*Height, 4½ inches; length, 10½ inches.*

*From the ancient Santacana Collection, Barcelona.*

29—EARLY WEDGWOOD BASKET WITH COVER

Cream-white glaze. Rope edge, pierced sides and applied decoration of floral garlands.

*Height, 7 inches; length, 10¼ inches.*

*From the Havemeyer Collection, American Art Association, 1914.*

30—TWO FRENCH FAÏENCE POLYCHROMED FRUIT BASKETS

Deep, bowl-shaped baskets on small claw feet; decorated with flower-sprays in colors, on lemon-yellow ground. Filled with varied porcelain fruit in naturalistic colors.

*Diameter, 8¼ inches.*

31—IVORY AND GOLD INLAID TRAVELING MIRROR

*Persian, XVII Century*

Semicircular case, with hinged cover. Enriched with finely inlaid, closely placed minute stellate motives as fields and bandings on all surfaces; the crown and foot with lobed and ogival medallions having pendants daintily lacquered with flowers. Interior fitted with mirror and make-up compartment. (Needs slight restoration.)

*Length, 9 inches.*

32—POLYCHROMED, SCULPTURED WALNUT FIGURINE

*Italian, XVII Century*

Figure of a devotee, in an attitude of adoration. She wears a red robe, blue flowing mantle and lawn hood. (Fingers missing.)

*Height, 9 inches.*

- 33—TWO CANTON ENAMEL TRAYS *Ch'ien-lung Period*  
Four-lobed oval. Enriched with Shou marks surrounded by trailing vines of lotus in harmonious colors on rich blue grounds. (One chipped.)  
*Length, 9¾ inches.*
- 34—TWO RUSKIN FAÏENCE BOWLS  
Delicately potted deep bowl. Invested with a rare turquoise-green glaze, interestingly splashed and mottled with very deep green. (One restored.)  
*Diameter, 9⅞ inches.*
- 35—JAPANESE CARVED IVORY TUSK  
Domestic scenes in low relief. Black and gold lacquer stand.  
*Height, 9¼ inches.*
- 36—TWO SAPPHIRE-BLUE CUT GLASS BOWLS *Bristol, Late XVIII Century*  
Oval, with scalloped rim. Sapphire-blue glass, cut to the clear with bands of round medallions and diagonally placed flutings.  
*Length, 10¾ inches.*
- 37—SILVER MEDALLION WITH CARVED IVORY MOUNTING  
On the obverse two seated figures, THE LOVERS, pledging their troth, in a landscape, and inscription "Semper." Reverse, a tree and classical figure. Signed; "O, Roty, 1895."
- 38—SMALL BATTERSEA ENAMEL SNUFF-BOX *English, XVIII Century*  
Rose-Pompadour scrolled ground, the lid having a reserve of white developing a spray of flowers. The underfoot is a recumbent black and white spaniel in high relief.
- 39—AMBER SHELL CARD-HOLDER *Spanish, Late XVIII Century*  
Oblong; carved and pierced hinged sides with silver mounts; holding an ivory tablet and small silver pencil.  
*From the Havemeyer Collection, American Art Association, 1914.*
- 40—TWO BRISTOL CUT GLASS VASES WITH COVERS *Late XVIII Century*  
Rich amethyst glass, with domed covers; on square plinths.  
*Height, 9¾ inches.*



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41—CUT GLASS BEAKER

*Bohemian, XVII Century*

Clear glass, decorated with intaglio engraved panels, one containing a biblical subject, the other a medallion of cut concavities. The panels are separated by strawberry flowers and leaves.

*Height, 5½ inches.*

*From the original Henry Symons Collection, American Art Association, 1915.*

42—TWO POLYCHROMED TERRA-COTTA FIGURINES

*French, XVIII Century*

(A) A VILLAGE MAIDEN. Standing figure wearing Watteau flowered dress and cap.

(B) THE YOUNG STONEMASON. He stands with an adze bending over a slab of stone busily working.

*Heights, 8¼ and 6½ inches.*

43—BRONZE FIGURINE

*L. G. Gregoire, French*

Cupidon standing beside his quiver of arrows, shooting to wound some unsuspecting heart. On circular base.

*Height, 11½ inches.*

44—ENAMELED GLASS VASE

*Nürnberg, 1708*

Beaker-shaped; with domed cover, having ball finial and circular foot. Decorated in colored enamels with an elaborate hunting subject, a hare, a fox and stags being driven by dogs into a net under the direction of huntsmen wearing eighteenth century costumes. The cover with scrollings. One of the inscriptions in white reads, "Vivat mein Herr Jager," and the date 1708 is twice repeated.

*Height, 10 inches.*

*From the original Henry Symons Collection, American Art Association, 1915.*

45—WAX PORTRAIT BUST

*Late Georgian Period*

GEORGE IV. Profile to right; wearing curling hair and a Roman toga. In original elm-root frame.

*Total height, 11 inches; width, 10¼ inches.*



46—SET OF SIX DECORATED FIGURINES

*Chelsea Style*

This typical group comprises a pastoral orchestra, after Saxe models. Four beaux and two belles playing Pan's pipes, bassoon, double bass, harmonica, kettle drum and side drum. Painted in turquoise, vieux-rose, lemon-yellow and gilding. On scrolled rustic bases. Gold anchor mark.

*Height, 11 inches.*

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47—TWO VERRE EGLOMISÉ PORTRAITS      *French, XVIII Century*

(A) Two Court Lovers stand before an ancient building at right, showing one another that each has drawn the ace of hearts from a fortune-teller who stands under a tree at left.

(B) Before a cottage toward right, a young girl is seated, her lover standing beside her.

*Height, 8 inches; length, 10 inches.*

*(Companions to the following)*

48—TWO VERRE EGLOMISÉ PORTRAITS      *French, XVIII Century*

Before a country garden two lovers are seen greeting one another. Varied coloring and posing in each.

*Height, 8 inches; length, 10 inches.*

*(Companions to preceding)*

49—FIVE CHINESE SOAPSTONE FIGURES ON STAND

*Late XVIII Century*

Quaint figures of priests and acolytes, in sea-green, maroon and brown soapstone. Carved rustic stand.

50—APPLE-GREEN FAÏENCE VASE

*Duranti, 1911*

Pear-shaped with incurved mouth. Very beautifully glazed in crackled apple-green of fine even texture.

*Height, 11 inches.*

51—FRENCH FAÏENCE CENTREPIECE

Decorated with scrolls, leaves and flower-sprays in claret and dull-green, banded in claret and sky-blue. An upper fruit basket is supported by two green-scaled dolphins, and both scalloped dishes are filled with a variety of fruits and vine leaves in naturalistic colors.

*Height, 12 inches.*

52—GLASS POT-POURRI

*Venetian, XVIII Century*

Ovular ribbed, green glass body; ribbed hat-shaped cover surmounted by a lemon in naturalistic color. Knopped stem, circular base.

*Height, 12 $\frac{7}{8}$  inches.*



- 53—PAIR SILVER SHOE BUCKLES *French, XVIII Century*  
Incrusted with rhinestones. In original case.

*From the Havemeyer Collection, American Art Association,  
1914.*

- 54—LACQUER TOILET SET *Venetian, Late XVIII Century*  
Composed of large box, with scrolled *bombé* sides and two smaller similar boxes, pin-cushion and clothes-brush. Decorated with floral sprays, scrollings and Chinoiserie in gold and mellow toned lacquers.

- 55—TWO FAÏENCE ALBARELLI *Italian, XVIII Century*  
Grayish glaze, with naturalistic floral decoration and inscriptions in blue, yellow, pale green and terra-cotta. Brass covers with knob finials.

*Height, 10 inches.*

- 56—REPOUSSÉ COPPER FRAMED DOCUMENT *Italian, XVIII Century*  
Flaring cartouche-shape; enriched with mask at crown and scrolled leafage.

*Height, 11 inches.*

- 57—TWO PAINTED AND GILDED METAL URNS *English, XVIII Century Style*

Vase-shape, with pierced dome cover having pineapple finial. Decorated with grisaille medallions, floral festoons and sprays in mellow colors on pale green grounds.

*Height, 12½ inches.*

- 58—BLACK STONEWARE FIGURE OF A MONKEY *Early Ming Period*  
The animal sits on its haunches. Vigorously modeled and bearing in its front paws a shoe of silver sycee, symbolic of wealth. The whole body is of dense coal-black glaze with yellow and burnt-sienna used for base, paws and sycee and malachite-green for the short tail; the base of turquoise-blue.

*Height, 13¼ inches.*

*From the A. W. Bahr Collection, American Art Association,  
1916.*

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59—TWO PORCELAIN CANDELABRA MOUNTED IN CUIVRE DORÉ

*Louis XV Style*

Porcelain central figures of Chinese court ladies holding vases; on molded plinths mounted on square *cuivre doré* bases having acorn feet. They are surrounded by branches in *cuivre doré*, supporting leafed bobèches and adorned with porcelain flowers.

*Height, 13½ inches.*

60—TWO EARLY BOHEMIAN GLASS VASES

Bottle-shaped, amber glass; valanced flaring lip, body ornament or tears and pendent rope knots. Flat, oval base.

*Height, 14½ inches.*

61—TWO SILVER-PLATED CHENETS AND SET OF FIRE-TOOLS

*Louis XVI Style*

Chenet with molded oblong top, surmounted by a recumbent Sphinx; supported on leaf-scrrolled feet centered by shell motives and panels of lattice.

Four fire-tools, with vase handles in stand having circular tray, slender shaft and similar terminal to handles of tools.

*Chenet, height 10½ inches; width, 10¾ inches.*

*Fire tools, height, 24½ inches.*

62—TWO CUIVRE DORÉ CHENETS

*Louis XVI Style*

Shaped top, valanced with drapery and tassels supported at ends with leaf flutings and scrollings; enriched vase-shaped feet; supporting large central vase, festooned with oak leaves and small flanking gadrooned and flame motives. Back irons for same.

*Heights, 14 inches; widths, 14 inches.*

63—FAÏENCE OIL JAR

*Arabic, XVI Century*

Oviform; the surface with lateral corrugations from lip nearly to foot, the furrows around the middle of the jar broader than elsewhere. Mottled apple-green glaze with slight lustre.

*Height, 15 inches.*

*From the Thomas B. Clarke Collection.*

64—TWO ITALIAN FAÏENCE JARDINIÈRES

Yellowish glaze, adorned in high relief with large forms of water flowers in ochre and green. Ochre rim and base; emerald-green interior.

*Diameter, 15 inches.*

65—REPOUSSÉ BRASS PLAQUE

*Venetian, XVI Century*

JOSHUA AND CALEB, WITH THE GRAPES OF ESHCOL. In a central medallion which is encircled by an inscribed Gothic band, that being succeeded by a narrow leaf border. Leaf and fleur-de-lis motives enhance the rim.

*Diameter, 16 inches.*

*From the Clarence Dearden Collection, American Art Association, 1914.*



66

66—BRONZE GROUP

*After Pigalle*

LOVE'S MISSIVE. A winged cupidon reclines over a fountain at which a dove has settled. The cupidon contemplates a missive which he holds in his hand. Rich green patina. On oval Siena marble base.

*Height, 17 inches; length, 20½ inches.*

*(Illustrated)*

67—CHINESE PORCELAIN LAMP

*XVIII Century*

Broad pear-shape, with rimmed lip. Invested with a beautiful lightly cracked peacock-blue glaze. Fitted for electricity. Silk shade for same. (Restored.)

*Height, 16½ inches.*



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- 68—TWO MARBLE AND CUIVRE DORÉ LAMPS *Louis XVI Style*  
Oviform Campan Vert marble body. Mounted in *cuivre doré* with scrolled tripod stand having hoof feet and ram's-head terminals holding pendent flower festoons. Fitted for electricity. Old-rose silk shades.

*Height, 17 inches.*

- 69—SILVER-PLATED ELECTRIC LAMP *Louis XVI Style*  
Oblong base, adorned with festoons and supporting two fluted shafts fitted with electric candles and central square shafts bearing adjustable green laqué oval shade.

*Height, 20 inches.*

- 70—TWO GLASS PENDENT JARDINIÈRES  
Semi-oval baskets with elongated loop handles, having molded knots at joints. Suspended from black cords and tassels; clear glass.

*Height, 15½ inches.*

- 71—TWO CUIVRE DORÉ AND IRON ANDIRONS *Italian Renaissance Style*  
Beautiful, balustered shaft, terminated in gadrooned mushroom finial. Enriched with vertical gadroonings interrupting scrolled motive. On scrolled iron legs having frontal coat of arms and button feet in *cuivre doré*.

*Heights, 15½ inches.*

- 72—FRAMED COLORED FRENCH MEZZOTINT *XVIII Century Style*  
MME. ST. AUBIN. Bust length, wearing gray curling hair and green and gray drapery; enriched with pearls. Within an oval carved and gilded scroll-frame.

*Height, 17¼ inches; width, 13¾ inches.*

- 73—FRAMED COLORED FRENCH MEZZOTINT *XVIII Century Style*  
MME. DE FRANCE. Seated, wearing elaborate brocade robes and holding a music score in her hands. A table with books and globe at right. Carved and gilded frame.

*Height, 18 inches; width, 13¼ inches.*



74—MARBLE AND CUIVRE DORÉ MANTEL CLOCK

*French, Directoire Period*

Square body on vert-antique marble plinth with frieze of recurring laurel wreaths and base in *cuivre doré*. On the left a winged warrior; before him is his bow and an inscribed shield. Surmounting the body are his cloak and helmet, in which two doves are nesting. Disc feet.

(Illustrated)

Height, 17 inches.

75—TWO CUIVRE DORÉ FAUNS *Clodion, French Louis XVI Style*

Running figures of two youthful, vine-wreathed fauns. One has a falcon on his wrist while another bird is perched upon his shoulder. The second holds an owl in his raised hand. On rustic bases with vert-antique marble plinths. Signed Clodion.

(Illustrated)

Height, 13¼ inches.

76—TWO EARLY AMERICAN BRASS ANDIRONS

Multi-molded balustered shaft with large, similarly molded terminals. Supported on leaf-scrolled arch legs, having ball feet.

Heights, 17½ inches.

77—TWO VENETIAN GLASS TREES

Leafless trees with rustic bases; executed in green, fluted, spiraled glass.

Height, 19 inches.

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78—LARGE CANTIGALLI JARDINIÈRE AND CARVED PEDESTAL

Bowl-shape; decorated with slender floral sprays in yellow, orange, pale and Saxe blues, with leaves in pea-green on greenish ivory grounds. Chanticleer mark. Florally carved stand with marble top and lower tray.

*Diameter, 20 inches.*

79—TWO ARMORIAL PORCELAIN TABLE LAMPS *Lowestoft Style*

Inverted pear-shaped body, with pierced spreading mouth. Base, rim and handles of rocaille scrollings. Decorated with minutely penciled coat of arms, flowers and scrolls in brilliant colors, on ivory white grounds. Fitted for electricity. Silk and lace shades.

*Height, 20 inches.*

80—POLYCHROMED CARVED AND GILDED MANTEL CLOCK

*Viennese, Early XVIII Century*

Molded oblong case, fitted with arched door having gilded interior fillet and spandrils of pierced *cuivre doré*, enriched with scrollings. Molded base, supported on button feet. Flame finials to domed top; laqué old-crimson.

*Height, 20 inches; width, 13¾ inches.*

81—SCULPTURED STATUARY MARBLE BUST

*French, XVIII Century Style*

MARIE ANTOINETTE. With gracefully draped court robes about her shoulders, of fleur-de-pêche marble; at her breast a medalion of Louis XVI. A high coiffure, of curling hair adorned with roses, frames her calm and smiling face. Circular base of statuary marble.

*Height, 20½ inches.*

82—TWO VENETIAN CLEAR GLASS COVERED POT-POURRIS

Bulbous, ribbed vase-shaped body of clear glass; ribbed dome cover having fruit finial enriched in naturalistic colors; narrow neck and base bandings and knopped stem of blue glass.

*Height, 21 inches.*

83—TWO CHINESE PORCELAIN TABLE LAMPS

Scalloped body, trumpet neck with flaring rim and slightly spreading base. Decorated with conventional motives in the



*famille verte* enamels. Circular molded lacquered bases. Fitted for electricity. Silk and lace shades.

*Height, 21 inches.*

84—TWO ITALIAN FAÏENCE FLOWER RECEPTACLES

*Nove, Early XIX Century*

Chanticleer, with very fine plumage. Standing on very deeply leaf-scrolled round base with four scrolled feet; glazed in ivory-white. Marks: coroneted G.B.V. and NOVE under.

*Height, 21 inches.*

*From the Havemeyer Collection, American Art Association, 1914.*

85—TWO EARLY AMERICAN BRASS ANDIRONS

Octagonal shafts surmounted by a handsome vase on scrolled legs terminating in ball feet.

*Height, 21 inches.*

86—TWO POLISHED STEEL ANDIRONS

*Renaissance Style*

Spirally twisted square shaft having a front hook terminating in a hound's head. Scrolled open basket at crown. Supported on arched legs having pierced scrollings at front. Long spiraled cross bar for same.

*Height, 31 inches.*

87—PAIR STEEL ANDIRONS

*Renaissance Style*

Square shaft, enriched with strap scrollings and leafage having ball terminal and arched scrolled feet.

*Height, 28½ inches.*

88—SET OF FIRE-TOOLS

*Renaissance Style*

Similar to preceding, with four tools, set in a stand having square molded base; spiraled shaft terminating in a hook.

*Height, 35 inches.*

89—QUAINT FRENCH DOLL'S GARDEN ON MIRROR PLATEAU

Serpentined oblong, green laqué mirrored plateau, with scrolled feet. Adorned with miniature garden in multicolored glass; exhibiting flowerbeds, shrubs, seat, summer house, central fountain with ships, swans and lotus flowers.

*Length, 23½ inches; width, 17½ inches.*

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90—SÈVRES PORCELAIN LAMP MOUNTED IN CUIVRE DORÉ AND SHADE  
*Louis XVI Style*

Slender bleu-royale vase; mounted in *cuivre doré* with medallions, nymphs' heads, festoons, gadroon and leaf moldings. Fitted for electricity. Silk shade.

*Height, 24 inches.*

91—CUIVRE DORÉ MANTEL CLOCK

Pseudo-classical front with broken pediment and cherub figure surmounting a leaf-ornamented frieze and stiles. Decorations of mascarons and female figures developing leaf scrollings. Oblong plinth supported on acanthus leaf volutes; oblong base.

*Height, 25 inches.*

92—TWO PORCELAIN LAMPS *English, XVIII Century Style*

Slender elliptical yellow body, with reserved medallions of flowers and red bandings. Mounted with *cuivre doré* base and crown. Silk shades for same.

*Height, 25¾ inches.*

93—TWO CARVED AND SILVERED TORCHÈRES

*Italian, XVIII Century*

Graceful triple leaf-lobed baluster shafts; with coroneted silver-plated bobèche. On finely scrolled incurved tripod base. Fitted with electric candle.

*Height, 25 inches.*

94—TWO PORCELAIN CUIVRE DORÉ CANDELABRA *Louis XVI Style*

Vase-shaped body, in bleu-royale porcelain; banded in rhinestones near shoulder; three *cuivre doré* light arms simulating flowering branches, leaf-scrolled loop handles and square plinths.

*Height, 26 inches.*

95—LACQUER CANDLE-STAND *English, Early XVIII Century*

Sunk molded, scrolled oval top. Decorated with Chinese landscape in gilding on red grounds. Fluted slender pear-shaped shaft, with molded base and claw feet.

*Height, 26½ inches.*

96—TWO GILDED BRONZE CANDLESTICKS

*Empire Period*

Expanding, reeded shafts, enriched at crown and base with scrollings; supported on circular molded base, adorned with acanthus leaves.

*Height, 12½ inches.*

97—SCULPTURED STATUARY MARBLE GROUP

*After Jean de Boulogne*

Three struggling figures—the Sabine being thrown on his knees, his opponent carrying off one of the struggling women. On square molded base. (Needs restoration.)

*Height, 27 inches.*

98—TWO CHINESE CLOISONNÉ PRICKET CANDLESTICKS

Cylindrical, knopped shaft rimmed in gold. Broad flaring bell-shaped base, dish bobèche and large grease tray; adorned with key pattern in deep blue enamel. Rich blue ground covered with abundant minute patternings of conventional scrolls, flowers and swastikas in varicolored enamel.

*Height, 28 inches.*

99—HISTORICAL BRONZE FIGURE

*A. Carrier*

FRANKLIN THE PHILOSOPHER. Seated figure, wearing the costume in which he appeared at the court of Louis XVI. Rich deep old patina. On circular base.

*Height, 25 inches.*

100—SCAGLIOLA MARBLE PEDESTAL

Broken column simulating tapestry dove marble. On gilded acanthus leaf base and square plinth with incurvate corners.

*Height, 42 inches.*

101—SCAGLIOLA MARBLE PEDESTAL

Similar to preceding.

102—SCAGLIOLA MARBLE PEDESTAL

Similar to preceding.

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103—TWO LARGE BRASS JARDINIÈRES

*Italian, XVIII Century*

Classic urn-shape, with molded and gadrooned underbody enriched with shell motive having aperture to draw off water. Supported on octagonal molded base. Gadrooned and lobed turn-over rim.

*Height, 42 inches.*

104—SCULPTURED GREEN MARBLE PEDESTAL

Expanding scrolled shaft with a revolving molded top. Supported on a gadrooned and deeply molded base having octagonal feet.

*Height, 42 inches.*

105—SCULPTURED STATUARY MARBLE JARDINIÈRE

*Italian Renaissance Style*

Rectangular trough-shaped receptacle; supported on two columns and oblong base. Enriched in relief with echinus, acanthus, leaf and gadroon motives. Frieze displaying leaf scrolls developing dolphins' heads. Fluted, beaded and volute-capitaled columns.

*Height, 4 feet; width, 1 foot 11 inches.*

*From the Clyde Fitch Collection.*

*(Illustrated)*



ENGLISH AND FRENCH FURNITURE OF THE XVIII  
AND XIX CENTURIES

107—CARVED AND GILDED FOURFOLD FIRE-SCREEN

*Louis XVI Style*

Molded oblong frame, with fluted and medallioned plinth; enclosing silk panels decorated with conventional ornamentation in delicate colors.

*Height, 34 inches; total width, 3 feet 6 inches.*

108—CHINESE LACQUER MUFFIN-STAND

*English, XVIII Century Style*

Three graduating circular trays; decorated with chinoiserie in varicolored lacquers on black grounds, supported on three quadrilateral leaf-decorated uprights joining into a ball handle.

*Height, 3 feet.*

109—NEST OF FOUR INLAID MAHOGANY TABLES

*English, XVIII Century Style*

The oblong tops inlaid with jardinière and flower-spray motives in various woods. Thin, ring-turned legs and bridge feet. Curved splat stretcher at back.

110—SMALL TULIPWOOD FIDDLE-TOP SIDE TABLE

Shaped baluster ends, on bridge feet with plain stretcher. Appliqué half rim.

*Height, 26 inches; length, 31 inches.*

111—CHINESE LACQUER BOOK-STAND

*English, XVIII Century Style*

Black lacquer ground, bordered with gilded leaf moldings. Three-tiered, straight ends decorated in gilt with rustic Chinese scenes.

*Height, 30 inches; width, 19 inches.*

112—CUIVRE DORÉ TABLE VITRINE

Glazed at all sides, front fitted with single door. Two plate glass shelves.

*Height, 30 inches; width, 24 inches.*

113—CARVED AND GILDED SIDE CHAIR

*Louis XV Style*

Shaped back and seat carved in the conventional Louis XV manner. On cabriole legs having knee carvings and scroll feet. Upholstered in gray velvet.

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114—TWO LAQUÉ CHAIRS *Louis XVI Style*

Oval, reeded and ribbon-crested backs. Cartouche-shaped seats with ribboned and paneled front-rail and rosetted dies. On circular fluted and tapering legs. Back and seat *cannées*.

115—CARVED AND GILDED ARMCHAIR *Louis XVI Style*

Square back, leaf-enriched arms and supports; outcurving front-rail with floral enrichment. Fluted tapering legs, caned back and seat. Loose embroidered cushion and back valance.

116—SMALL CARVED MAHOGANY TRIPOD TABLE *Chippendale Style*

Circular top with narrow molded rim. Baluster shaft enriched with leaf motives. Tripod feet.

*Height, 19 inches; diameter, 11½ inches.*

117—SMALL CHINESE LACQUER TEA TABLE

Oblong top with concave corners, on beveled, straight legs. Pierced frieze. Decorated in black and gilding, the top displaying a lily pond, rockeries and trees.

*Height, 24 inches; width, 24 inches.*

118—CARVED MAHOGANY CARD TABLE *Adam Style*

Folding oblong top with carved rim. Pearl-beaded frieze with raised, dentil-skirted central panel having vase and scroll motive. Quadrilateral, tapering legs with husk-pendants at shoulders and spade feet.

*Height, 25 inches; length, 35 inches.*

119—MAHOGANY SIDE TABLE *Dutch, Queen Anne Style*

Rimmed oblong top and frieze shaped with a number of semi-circular projections. Three-quarter round corners. On graceful cabriole legs with ball-and-claw feet.

*Height, 27 inches; width, 30½ inches.*

120—BRASS TABLE VITRINE

Oblong, the front fitted with one large door; valanced top. Front and sides glazed. Interior of back covered in crimson velvet. Two plate glass shelves.

*Height, 32 inches; width, 24½ inches.*

- 121—CARVED WALNUT UPHOLSTERED ARMCHAIR *Chippendale Style*  
Lyre-shaped back having gadrooned frame. Scrolled arms on molded and twisted supports; valanced seat-rail. On cabriole legs with scroll-feet. Covered in pale green *soierie*, woven with meander motives in ivory.

- 122—CARVED MAHOGANY WING ARMCHAIR *Chippendale Style*  
Seat, back and arms upholstered in varicolored flowered chintz. Short cabriole legs with leaf-carved knees and ball-and-claw feet.

- 123—TWO LAQUÉ PEDESTALS  
Cylindrical, fluted shaft finished in ivory and gilding. Gilded acanthus leaf base.

*Height, 4 feet.*

- 124—SMALL WALNUT OPEN BOOKCASE *Louis XV Style*  
Open on both sides. Shaped and molded oblong top and scrolled apron. Small scroll feet.

*Height, 29 inches; width, 18½ inches.*

- 125—SMALL CARVED MAHOGANY TRIPOD TABLE *Chippendale Style*  
Octagonal top with pierced, fretwork gallery. Fluted baluster shaft with leaf-enriched legs and feet.

*Height, 23½ inches.*

- 126—OAK GATE-LEG TABLE *Jacobean Style*  
Oval tilting top, supported by single gate. Legs and stretchers spirally twisted; ball feet. Finished black.

*Height, 27 inches; width, 30 inches.*

- 127—LAQUÉ OCCASIONAL TABLE *English, XVIII Century Style*  
Narrow oblong top; decorated with landscape within medallion. On four grooved hexagonal legs and arched feet. Finished green.

*Height, 28 inches; width, 20 inches.*

- 128—DECORATED AND CARVED SATINWOOD SIDE TABLE

*Sheraton Style*

Semicircular frieze, enriched with oak leaves and acorns. On four tapering, fluted, balustered legs with leaf motives at shoulders. Top displaying ribboned festoon and pendent medallion in mellow colors.

*Height, 33 inches; length, 54 inches.*

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129—CHINESE CARVED DJATI-WOOD CARD TABLE

Revolving square top with hinged fold-over corners; covered on the interior with green cloth. Scroll-enriched frieze fitted at each side with small drawers and mock drawer. On stretchered cabriole legs having monster-head knees and claw feet. Loose extra circular top lined with green cloth for cards.

*Height, 29 inches; diameter of round top, 47½ inches.*

130—TWO GILDED LAQUÉ JARDINIÈRES

*Louis XVI Style*

Molded oblong receptacle, enriched with gilded interlaced circular medallions. On reeded tapering legs, spiraled with gilded ribbons and having shaped stretcher. Loose zinc lining.

*Height, 32½ inches; width, 32 inches.*

131—TWO CARVED AND GILDED LAQUÉ PEDESTALS

*Italian Renaissance Style*

Shaped square top, with Ionic capital and fluted column; the lower portion enriched with leaf scrollings. On square plinth having concave moldings.

*Height, 4 feet 9 inches.*

132—CARVED AND GILDED LAQUÉ TEA TABLE

*Régence Style*

Loose oblong lacquered metal tray decorated with Chinoiseries. Table with slender cabriole legs having carved knees and leaf scroll and stump feet; scrolled apron; gilded enrichment on a sage-green ground.

*Height, 27 inches; length, 29 inches.*

133—CARVED AND LAQUÉ TABLE VITRINE

*Louis XVI Style*

Top with slanting sides; front fitted with one door. Enriched with ribbon swathed flutings, pearl-and-reed and guilloche motives, in green laqué and gilding. On small ball-and-claw feet.

*Height, 28 inches; width, 16 inches.*

134—CARVED WALNUT ARMCHAIR

*Chippendale Style*

High serpentine back, seat and arm-pads covered in black and gold damask, woven with Chinese figures and foliage. Finely scrolled arms and cabriole legs, adorned with leafage and rocaille motives.



135—CARVED WALNUT ARMCHAIR

*Régence Style*

Oblong, arched back with rocaille cresting; similar adornment on arms, valanced apron, knees and feet. Carved X-stretcher and caned back and seat, green damask loose seat cushion, back valance and arm-pads.

136—CARVED WALNUT CORNER CHAIR

*French, XVIII Century Style*

Scrolled, serpentine back and arms, with leaf-scrolled supports; three valanced frontal cabriole legs enriched with husk motives. Back and seat *cannées*.

137—FIVE CARVED AND DECORATED LAQUÉ CHAIRS

*Venetian, XVIII Century*

Open cartouche back with interlacing medallioned splat. Original *cannée* seat with striped brocade pad. Supported on open husk bracketed legs. Decorated with rosettes and vines on old-yellow grounds.

138—CARVED AND GILDED BERGÈRE IN CRIMSON VELVET

*French, Louis XVI Style*

Molded arched fan back, with leaved ball-shaped finials, scrolled wings and padded arms terminating in volutes, resting on short spirally fluted pillars. Ribbon-molded seat-rail; on fluted tapering legs. Covered in deep crimson velours.

*From the Clyde Fitch Collection.*

139—MAHOGANY MUFFIN-STAND

Three circular graduated trays, held by three quadrilateral up-rights, joining at top into ball handle.

*Height, 3 feet.*

140—TWO DECORATED LAQUÉ CANDLE-STANDS

*Queen Anne Style*

Sunk, scroll-molded round top; on graceful pear-shaped baluster and scrolled tripod feet. Enriched in the Chinese manner with red and gilded flowers, scrolled and basketed panels on black grounds.

*Height, 35 inches.*

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141—CARVED MAHOGANY DUMBWAITER

*English, XVIII Century Style*

Three sunk-molded and graduated tiers. Supported on fluted round shaft with scrolled tripod legs.

*Height, 38½ inches.*

142—TWO SMALL LACQUER COMMODOES

*Venetian, XVIII Century Style*

Serpentined top, front and sides; on short cabriole legs having leaf-scrolled feet. Fitted with three drawers having rocaille scroll handles. Decorated with raised flowers, scrolls and figures in gilding; on red and green grounds.

*Height, 32½ inches; width, 19 inches.*

143—INLAID ELMROOT AND TULIPWOOD SECRETARY BUREAU MOUNTED  
IN CUIVRE DORÉ

*Louis Philippe Period*

Recessed oblong upper section, with galleried top; fitted with two doors, adorned with large oval Sèvres porcelain floral plaques and appliqués in *cuivre doré*. Lower section with writing drawer, the frieze displaying entwined medallion motives in *cuivre doré* enclosing small Sèvres plaques. Two galleried stretcher shelves supported on grooved quadrangular uprights and vase-shaped feet.

*Height, 55 inches; width, 35 inches.*

144—WALNUT EXTENSION DINING TABLE

*Henri II Style*

Oblong molded top, supported on four baluster legs connected by molded curved H-stretcher having central arcade. Four extra leaves.

*Length, 70 inches; width, 48 inches; width of leaves, 21 inches each.*

145—UPRIGHT LAQUÉ SECRÉTAIRE

*Louis XVI Style*

Rectangular, with fluted and chamfered corners. Fitted with frieze drawer and central fall-front, revealing fitted interior. Lower section with two small enclosing doors. The whole decorated with urns of flowers, cherubs, censers and architectural motives in grisaille and pastel colors on blue grounds. Festooned appliqués at shoulders of *cuivre doré*. Brown marble top.

*Height, 57 inches; width, 38 inches.*

146—FOURFOLD DAMASK SCREEN

*Italian, Louis XIV Style*

Oblong folds; covered with damask, displaying a bold pattern of scrolls, jardinières, leaves and fruits in the Louis XIV manner; woven in old-rose and *vieil-or*. Reverse covered with salmon-pink silk.

*Height, 6 feet 6 inches; width, 7 feet 4 inches.*

147—CARVED LAQUÉ TRIPLE STANDING DRESSING MIRROR

*Louis XV Style*

Rectangular molded mirrors, with scrolled and crested pediments surrounded by rocaille panier-medallions enclosed in festoons of vari-colored flowers. Enriched rocaille panels at foot headed by further scrollings. Finished in leaf-green and ivory.

*Height, 6 feet 3 inches; width, 6 feet 3 inches.*



VIEW OF THE LIBRARY IN MR. LANE'S RESIDENCE



## SECOND SESSION

FRIDAY AFTERNOON, NOVEMBER 21, 1924

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2:15 O'CLOCK

Catalogue Numbers 148 to 300 inclusive

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### TEXTILES AND EMBROIDERIES OF THE XVI, XVII AND XVIII CENTURIES

- 148—TWO SQUARE WAFER HOLDERS *Italian, XVII Century*  
(A) Apple-green velvet; trimmed with brown galloon cross and edge. Back of deep ivory damask.  
(B) Venetian brocade with blue ground and floral sprays in color on both sides. Trimmed with gold galloon and tassels.
- 149—SET OF SIX CEREMONIAL TASSELS *Italian, XVI Century*  
Red silk, bound with gold, having silk cords.
- 150—TWO BEAUTIFUL GOLD AND SILVER TASSELS *Spanish, XVII Century*  
Triple tops, skilfully latticed; heavy thread silver-gilded skirts.
- 151—TWO PURPLE SILK AND GOLD TASSELS *French, Louis XV Period*  
Handsome ruffed tops and gold lattice knitted body; plain skirt of silk and gold threads.
- 152—TWO SILVER AND SILK TASSELS *Italian, XVII Century*  
Peaked tops, with triple flounce of tasseled fringe in deep cream and silver threads.
- 153—TWO EMBROIDERED COATS OF ARMS *Spanish, XVII Century*  
Elaborated in yellow silk appliqué on crimson-red velvet.  
*From the Vitall Benguiat Collection, American Art Association*  
1914.

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154—TWO EMBROIDERED ESCUTCHEONS *Italian, XVII Century*

Scrolled cartouche, enclosing coat of arms, embroidered in colored silks on couched blue grounds, surmounted by a Cardinal's hat. Appliqué on red silk damask; edged with gold galloon.

*Length, 1 foot 1 inch; width, 10 inches.*

155—DRAP D'OR HOOD *Spanish, Renaissance Period*

Hood occupied by a distinguished floral bouquet within an ogival scrolling in yellow on a darker drap d'or ground. Trimmed with crimson and gold fringe and at the top with four interlacing frogs of similarly colored braid.

*Height, 21 inches; width, 18 inches.*

*From the Vitall Benguiat Collection, American Art Association,  
1919.*

156—RARE CUT VELVET MAT *Italian, Early XVI Century*

Beautiful green field, woven in deeper and lighter tones with diamond motives, scrolled with Gothic leaves. Trimmed with fringe and buttons.

157—RARE REFERENCE NEEDLEWORK SAMPLER *Spanish, XVIII Century*

Small oblong central panel, occupied by a double-displayed eagle, flanked by two elephants, floriated crosses and birds; the many floral diapered borders on each side all worked with differing patterns so subtly combined that close inspection alone discloses the great variety of details.

*Height, 24 inches; length, 31 inches.*

*From the Vitall Benguiat Collection, American Art Association,  
1919.*

158—SCUTARI RUG *XVI Century*

Straw-yellow field, woven with medallions, one within another, in mulberry-red and light emerald and occupied at centre by tulip, cornflower and other floral motives. Floral borders in similar colors.

*Length, 4 feet; width, 2 feet.*

*From the Thomas B. Clarke Collection, American Art Association,  
1916.*

159—SCUTARI RUG

XVI Century

Light tan field, with formal corners and central pointed leaf-shaped medallion embracing a wreathed motive. Executed in apricot and brilliant green. End borders in similar colors; the side borders in apricot and cerulean-blue on tan ground.

*Length, 3 feet 10 inches; width, 2 feet 2 inches.*

*From the Thomas B. Clarke Collection, American Art Association, 1916.*

160—AUBUSSON TAPESTRY CUSHION

XVII Century

Displaying growing flowers and foliage; woven in pastel shades and tawny-brown. Straw-yellow floral damask back. Trimmed with fringe. Oblong.

161—AUBUSSON TAPESTRY CUSHION

XVII Century

Displaying a cottage amidst foliage; woven in rich browns, yellows and green. Straw-yellow floral damask back. Trimmed with fringe. Oblong.

162—FLEMISH VERDURE TAPESTRY CUSHION

XVII Century

Interesting foliage, woven in yellows and fine greens. Straw-yellow floral damask back. Trimmed with fringe. Oblong.

163—TWO FLEMISH VERDURE TAPESTRY CUSHIONS

Late XVI Century

Blue-black field, finely woven with varied leafage in greens, yellows and blues. Yellow floral damask back. Trimmed with parti-colored fringe. Oblong.

164—GOLD-EMBROIDERED VELVET CUSHION

Italian, XVII Century

Oblong; rich lustrous ruby-crimson velvet embossed with small sprigs; adorned with raised gold embroidery developing husk motives from central floral lozenge. Trimmed with gold galloon and tassels.

165—TWO ROSE-CRIMSON VELVET CUSHION COVERS

Genoese, XVII Century

Jaspé velvet of a shimmering, rosy hue, developing deeper tones. Trimmed with patterned gold galloon.

*24 by 19 inches.*

*From the Vitall Benguiat Collection, American Art Association, 1919.*

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166—CRIMSON GENOESE CUT VELVET CUSHION *XVII Century*

Oblong, with rounded ends; woven in tones of beautiful rose-crimson velvet with large scrolled bouquet on lighter silk grounds. Trimmed with yellow and ivory scrolled edging. (Has been restored.)

3 feet by 1 foot 10 inches.

167—SILVER-EMBROIDERED VELVET CUSHION *Italian, XVII Century*

Oblong; lustrous rose-crimson velvet; adorned in open silver thread embroidery with central floral heart-shaped motive surrounded by an oblong panel of fine scrollings. Trimmed with gold lace and crimson fringe.

168—EMBROIDERED "MILLE-FLEURS" CUSHION

*Persian, XVII Century*

Occupied by floral stripes diagonally placed and daintily worked with solid stitches in soft reds, blues, greens, lavenders and yellows on alternate grounds of ivory and fawn color, these defined by narrow herringbone guards of green and black. Floral border on one end with small returns.

29 by 28 inches.

*From the Vitall Benguiat Collection, American Art Association,  
1919.*

169—EMBROIDERED LINEN BORDER *Rhodian, XVIII Century*

Ivory linen, with a background embroidered in crimson silk mesh forming a pattern of birds facing fountains interrupted by leaf motives.

Length, 28 inches; depth, 6 inches.

170—TWO SILK-EMBROIDERED LINEN BORDERS

*Mitylenian, XVI Century*

Ivory linen field, enriched with recurring scrolled pedestals holding jardinières of flowers, alternating with quaint floral motives and enclosed by borders displaying series of half "St. Catherine's wheels;" worked in brilliant blue, crimson, green and old-gold silk.

Length, 30 inches; depth, 12 inches.

*From the Vitall Benguiat Collection, American Art Association,  
1919.*



171—FOUR BEAUTIFUL JARDINIÈRE VELVET BORDERS

*Louis XVI Period*

Golden-yellow silk grounds, enriched in cut velvet with oval rose-crimson leaf medallions, occupied by pastel-colored bouquets and interrupting husk devices. Husk motived bands on one edge.

*Length, two, 14 feet 11 inches; two, 13 feet 4 inches; width, 9¾ inches.*

*From the Vitall Benguiat Collection, American Art Association, 1917.*

172—SILVER-EMBROIDERED ROSE DU BARRY SCARF

*Persian*

Netted rose du Barry field; enriched in silver with series of conventionalized floral and geometric bandings and panels.

*6 feet 11 inches by 2 feet 4½ inches.*

173—EMBROIDERED SILK CRÊPE SHAWL *Manilan, XVIII Century*

Fine Havana-brown field; embroidered in rich toned silks with bouquet of flowers and wheat and three borders scrolled with similar motives; tan lattice fringe.

*7 feet by 6 feet 6 inches.*

174—EMBROIDERED MULBERRY CRÊPE SILK SHAWL

*Manilan, XVIII Century*

Fine mulberry-crimson field; embroidered in darker tones with flowers at centre, large bouquets at corners and broad floral border. Trimmed with lattice fringe.

*6 feet 6 inches square.*

175—YELLOW BROCADE COVER

*French, XVII Century*

Golden-yellow ground, woven with pink and plum-colored trailings of fine flowers.

*20 inches by 18 inches.*

176—VELVET COVER

*Genoese, XVI Century*

Rich red velvet, edged with gold galloon.

*2 feet 10 inches by 2 feet.*

*From the Vitall Benguiat Collection, American Art Association, 1917.*

177—GOLD-EMBROIDERED ROSE SILK CHALICE COVER

*Italian, Late XVI Century*

Rich crimson field; embroidered in gold threads and dainty silks with rayed central medallion and scrollings of flowers inside narrow scrolled husk borders. (Needs restoration.)

*25 by 23 inches.*

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178—JARDINIÈRE VELVET COVER

*Louis XVI Period*

Deep ivory silk field, woven in pastel-colored silk velvet with central formal bouquet of flowers, surrounded by a wreath of roses. Borders of leaf-scrolled blossom. (Needs slight restoration.)

28 by 16½ inches.

179—DRAP D'OR AND BLACK BROCADE COVER

*Caucasian, Louis XVI Period*

Lustrous black field; woven with a variety of stitches in gold threads and passages of green silk, displaying a large floral bouquet holding fruit and acorn motives placed within a lyre-shaped scrolling of graceful acanthus leaves and cornucopias of flowers. A specimen panel finished with selvage on four sides.

32 by 22 inches.

*From the Vitall Benguiat Collection, American Art Association,  
1919.*

180—EMBROIDERED IVORY SATIN COVER

*Italian Renaissance*

Rich ivory satin, embellished with floral scrollings in colors. Finished with silver lace and fine fringe.

42 inches square.

*From the Vitall Benguiat Collection, American Art Association,  
1914.*

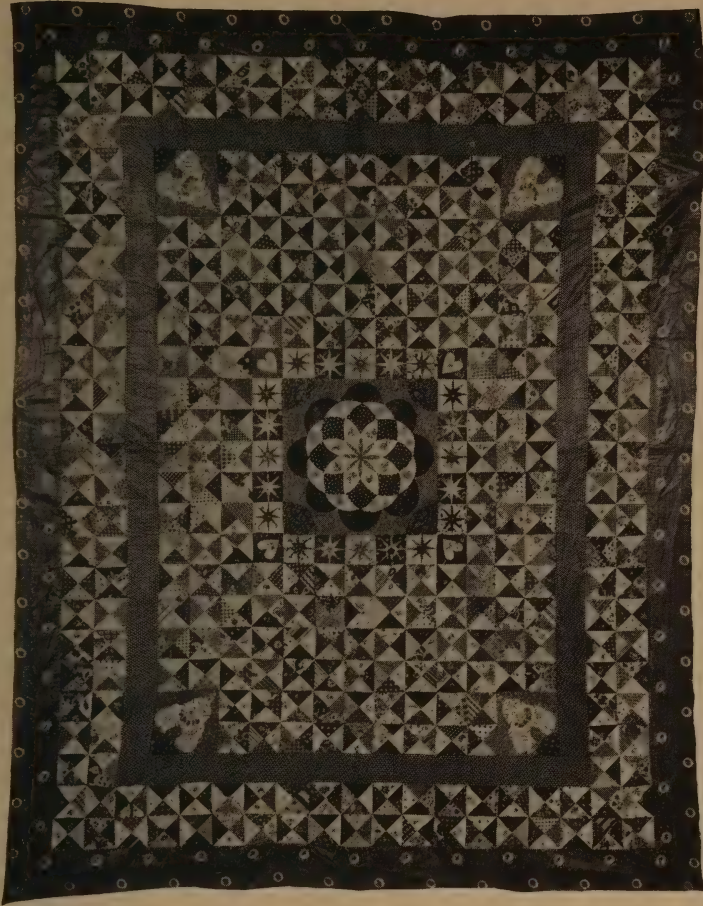
181—DRAP D'ARGENT BROCADE TABLE COVER

*Venetian, Renaissance Period*

Woven with an intricate pattern of recurring arched diamond, leaf and lace-like medallions, occupied by pineapple motives, from which spring interlacing, fan-shaped, floral diapered bands, which continue and form the principal motive of the alternating medallions, which present large blossoms and sprays of flowers; finely woven with silver threads and deep rich ivory on a ground of almost salmon-pink, shading to a deep tan. Trimmed with silver lace and lined with ivory silk.

5 feet 3 inches by 3 feet 7 inches.

*From the Vitall Benguiat Collection, American Art Association,  
1919.*



182—IMPORTANT CHINTZ PATCHWORK COVERLET

*American, Eighteenth Century*

Field and major border of particolored diamond motives of differing floral Indian patterned chintz, bearing a lobed stellate round medallion set on a yellow floral square, having lavender floral quarter-round corners. Inner yellow border with inset floral corners. Striped lavender outer border with small reserved leaf medallions.

*6 feet by 4 feet.*

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183—EARLY AMERICAN SILK PATCHWORK QUILT

The field of black squares interrupted by striped squares of gray and ivory, green blue, pink and lavender. Scalloped edge of crimson, brown and ivory diamond motives. (Needs slight restoration.)

*Length, 6 feet 8 inches; width, 4 feet 3 inches.*

184—GOLD- AND SILVER-EMBROIDERED STOLE

*French, XVII Century*

Lustrous crimson satin; enriched with sprays of wheat, grapes, scrollings and cruciform motives.

185—GOLD-EMBROIDERED VELVET COAT

*Moorish, XVII Century*

Rich crimson velvet, elaborately trimmed with gold braidings and edgings.

186—JARDINIÈRE VELVET STOLE AND MANIPLE

*Genoese, Louis XIII Period*

Ivory silk field, woven with sprays of carnations and roses in deep pinks and emerald-green cut and uncut velvet. The lappets trimmed with gold galloon.

*From the Vitall Benguiat Collection, American Art Association, 1919.*

187—PETIT-POINT STOLE

*Italian, Renaissance Period*

Displaying a band of varied recurring floral arabesques in soft colors on sapphire-blue grounds, flanked at the lappets with floral scrolls in small point on white silk grounds.

*From the Vitall Benguiat Collection, American Art Association, 1919.*

188—DAINTY DRAP D'ARGENT JARDINIÈRE VELVET ECCLESIASTICAL SET

*French, Louis XV*

Consisting of chasuble, maniple, stole and wafer-holder. All woven with very dainty bands of velvet, displaying children playing musical instruments, and seated under featherlike motives, which support swings, on which the children are disporting themselves. Executed in very soft pastel colors, on drap d'argent grounds. The chasuble bearing a cross and borders of contemporary chevroned gold galloon. (Needs restoration.)

*From the James A. Garland Collection, American Art Association, 1914.*





189

189—EIGHT CRIMSON AND DRAP  
D'OR BROCADE COLUMN  
PANELS *Portuguese,*  
*Louis XIV Period*

Woven with recurring graceful floral bouquets, within scrolled and paneled cartouches, which support vines bearing bunches of grapes, in varied stitches, of drap d'or on figured crimson damask grounds.

*Height, 6 feet; width, 1  
foot 8 inches.*

*From the Vitall Benguiat  
Collection, American  
Art Association, 1919.*

*(Illustrated)*

190—TWO RUBY VELVET PANELS

*Italian, XVI Century*

Deep ruby velvet with embossed lighter toned grounds, developing scrolled medallions of bouquets surmounted by larger and more elaborate blossoms.

*Lengths, 6 feet 4 inches; widths, 1 foot 6 inches.*

191—EMBROIDERED VELVET PANEL *Florentine, XVI Century Style*

Downlike, mouse-colored velvet; enriched in green and crimson appliqué velvet with intricate corded strap arabesque scrollings sustaining vases and leaves. (Needs slight restoration.)

*Height, 6 feet 2 inches; width, 4 feet 3 inches.*

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192—OLD FRENCH BEADED PETIT-POINT COVER

Scrolled medallion of blue-white beads at centre, displaying coat of arms blazoned with a bull proper, mantled with scrolled leaves. Surrounded by irregular scrolled petit-point medallions in rich colors alternately displaying small land- and seascapes and gaily plumaged birds in raised velvet stitches. Black borders.

42 by 27½ inches.

193—TWO BEAUTIFUL JARDINIÈRE VELVET COVERS

*French, XVIII Century*

Golden-yellow field, woven in purple and rich green with lobed oval medallion, displaying bunches of grapes and pineapple leaves. Borders of meandering ribbon, bearing sprays of flowers.

49 by 23 inches.

*From the Eymonaud Collection, American Art Association,  
1920.*

194—GOLD BROCADE COVER

*Louis XVI Period*

Shot straw-yellow, diapered drap d'or field; woven with dainty blossoms in crimson, green and ivory. Three sides trimmed with silver lace.

54 by 21½ inches.

195—CRIMSON VELVET AND DAMASK COVER *Italian, XVII Century*

Two-toned field-green damask; woven with bouquets of flowers amid leaf scrollings. Finished at ends with panels of very lustrous crimson velvet; trimmed with silver lace and gold fringe. Lined with floral crimson silk damask. (Needs slight restoration.)

64 by 19½ inches.

*(Companion to following)*

196—CRIMSON VELVET AND DAMASK COVER *Italian, XVII Century*

Similar to preceding.

197—FILET LACE AND EMBROIDERED LINEN COVER

*Rhodian, XVI Century*

Central panel of Italian filet lace; surrounded by drawn linen, rarely embroidered in red silk with birds, floral vases and animals.

5 feet by 4 feet 10 inches.

- 198—DRAP D'OR JARDINIÈRE VELVET COVER *Louis XV Period*  
Cloth-of-gold field, woven in very rich harmonious colors with floral motives and scrollings.

3 feet 6 inches by 3 feet.

*From the Vitall Benguiat Collection, American Art Association, 1914.*

- 199—RARE DRAP D'OR CUT VELVET AND EMBROIDERED TABLE COVER  
*Genoese, Renaissance Period*

A magnificent blossom is supported by a lyre-shaped acanthus scrolling which bears a floral pendant and many fine flowers; on radiant, warm yellow drap d'or ground; finished with a straw-yellow drap d'or border embroidered in solid silver with detached, scrolled cartouches and corners. Trimmed with silver galloon and lace and lined with corn-yellow floral damask.

1 yard 15 inches by 32 inches.

*From the Vitall Benguiat Collection, American Art Association, 1919.*

- 200—SAPPHIRE-BLUE BROCADE TABLE CENTRE  
*Venetian, Renaissance Period*

Woven with recurring quaint, trailing floral vines in gold and silver threads on a damask ground which displays large pomegranates and blossoms as a background for the silver and gold flowers of the major pattern. Trimmed with open gold lace and lined with old light red watered silk.

5 feet by 20 inches.

*From the Vitall Benguiat Collection, American Art Association, 1919.*

- 201—TWO EMBROIDERED DOUBLE LAMBREQUINS  
*Spanish, XVI Century*

Grounds of crimson Genoese cut velvet. Enriched with appliqué embroidery of cloth of gold in an allover pattern of pointed leaves. Scalloped and edged with gold galloon; fringe at foot.

*From the Vitall Benguiat Collection, American Art Association, 1917.*

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- 202—STRAW-YELLOW BROCADE COVER *French, Mid XVIII Century*  
Straw-yellow field, damasked in ivory and woven with trailing rustic sprays of blue, old red, pink and pale lavender flowers.  
(Needs slight restoration.)

*6 feet 6 inches by 6 feet.*

- 203—VELVET LAMBREQUIN *Italian, XVI Century*  
Genoese crimson velvet; scalloped at foot. Bordered and edged with gold galloon and finished with gold fringe.

*Length, 11 feet 6 inches; width, 2 feet 3 inches.*

*From the Vitall Benguiat Collection, American Art Association,  
1917.*

- 204—GOLD-EMBROIDERED VELVET LAMBREQUIN *Spanish Renaissance*  
Rich crimson-red velvet; enriched with coat of arms blazoned with double-headed eagle and cognizances in gold threads. Trimmed with fine gold fringe.

*Length, 7 feet; depth, 1 foot 10 inches.*

*From the Vitall Benguiat Collection, American Art Association,  
1914.*

- 205—TWO GENOESE CUT CRIMSON VELVET VALANCES *XVI Century*  
Composed of four Vandyck points, trimmed with rose-crimson galloon and deep fringe. Rose-crimson velvet of great radiance, developing in two central points arched canopied bouquets, supported on infloretted acanthus leaves. The two ends points with vaselike acanthus leaves supporting large pomegranates.

*Length, 7 feet 7 inches; depth, 2 feet 7 inches.*

*From the James A. Garland Collection, American Art Association,  
1924.*

- 206—CRIMSON VELVET CHASUBLE *Genoese, XVII Century*  
Beautiful heavy pile velvet with rich areas of flame color; lavishly trimmed with patterned gold galloon and lace edging.

- 207—SILVER-EMBROIDERED YELLOW SILK CHASUBLE *Régence Period*  
Deep canary colored silk; embroidered with scrolled panels and orphreys in raised silver threads, emitting scrolls of beautiful flowers in pastel colors.



208—SILK BROCADE COPE

*Spanish, XVII Century*

Purple silk field with floral motives, brocaded in gold and embellished with a fan-shaped panel of brocatelle having a diapered pattern in red on golden grounds. Silk loops and buttons; edged with gold galloon.

*Length, 8 feet 8 inches; width, 4 feet 8 inches.*

*From the Vitall Benguiat Collection, American Art Association, 1917.*

209—SILK BROCADE COPE

*Italian, XVII Century*

Dark brown *damassé* field; woven in ivory with scrolls, flowers and fruit. Hood matches and is edged with silver fringe. Cope edged with gold galloon.

*Length, 9 feet; width, 3 feet 9 inches.*

*From the Vitall Benguiat Collection, American Art Association, 1917.*

210—IMPERIAL GOLD AND BLUE BROCADE COVER

*Chinese, K'ang-hsi Period*

Displaying in the centre a weird five-clawed golden dragon seeking the sacred pearl of power among cloud-forms, within a circular medallion. The corners are embellished with similar dragons woven amid the pattern of the ground, which exhibits rosetted and scrolled ogival motives recurring and connected with bars and blossoms; the Imperial yellow ground enhanced with rich blues, salmon-pink, pale tan and ivory judiciously accentuated with threads of gold. Lined with old blue silk.

*4 feet 6 inches by 4 feet 6 inches.*

*From the Vitall Benguiat Collection, American Art Association, 1919.*

211—UNIQUE CRIMSON SILK DAMASK COVERLET

*Italian Renaissance*

Composed of four beautifully matched breadths. Each presents one repeat of the pattern; woven with bold scrolls and floral motives in which large baskets of flowers, cornucopias and fan-shaped devices succeed one another. Trimmed with fine silk tassel fringe.

*3½ yards by 3 yards.*

*From the Vitall Benguiat Collection, American Art Association, 1919.*

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212—LARGE APRICOT BROCADE COVERLET

*Spanish, Louis XIV Period*

Composed of three breadths, exhibiting curious, recurring stunted trees growing on small parcels of ground from which cherries depend; in each of the trees two large pineapple motives appear among the palmlike clusters of foliage; woven in lavender, blue, pink, yellow, green and ivory on a delightful, lustrous apricot silk ground. Lined with straw-yellow silk.

*7 feet by 5 feet 4 inches.*

*From the Vitall Benguiat Collection, American Art Association, 1919.*

213—LARGE CRIMSON SILK DAMASK COVERLET

*Spanish, Renaissance Period*

Composed of four beautifully matched breadths. Woven with recurring leaf-canopied bouquets, supported by two large acanthus leaves of vase-like form alternating with fruit. Trimmed with narrow silk fringe.

*Length, 10 feet; width, 8 feet 6 inches.*

*From the Vitall Benguiat Collection, American Art Association, 1919.*

214—ROYAL DRAP D'OR BROCADE HANGING

*Louis XIV Period*

Floral *damassé* crimson field, woven in gold with beautiful strap cartouches, entwined with flowers and occupied by highly conventionalized floral bouquets.

*Length, 7 feet; width, 4 feet 8 inches.*

215—EMBROIDERED CRIMSON DAMASK PORTIÈRE

*Italian, XVII Century*

Fine two-tone rose-crimson damask, woven with bouquet of flowers supported and canopied by infloretted acanthus leaves, enriched at centre with small coroneted and scrolled coat of arms. Trimmed with open guimpe. (Needs slight repairs.)

*Length, 7 feet 8 inches; width, 5 feet.*

216—CRIMSON DAMASK PORTIÈRE

*Italian, Louis XIII Period*

Lustrous crimson, woven with floral and lacelike motives.

*Length, 8 feet 6 inches; width, 8 feet.*

217—PRINTED LINEN PORTIÈRE

*Indo-Portuguese, Goan, XVI Century*

Occupied in the centre by a small floral diamond medallion enhanced with arabesques and blossoms in which feng-huangs appear; at the corners scrolled birds; these develop strapwork and mythical lions. Hand-printed in soft colors on an ivory linen ground. Lined with champagne-colored silk.

*Length, 8 feet 10 inches; width, 5 feet.*

*From the Vitall Benguiat Collection, American Art Association, 1919.*

218—PRINTED LINEN PORTIÈRE

*Indo-Portuguese, Goan, XVI Century*

The entire field displays growing plants in blossom, among which wander and are perched, antelopes, panthers, birds of varied plumage, and monkeys on an infloretted ivory field. Hand-printed in brilliant Tyrian red, blue, green, yellow and lavender on ivory linen.

*Length, 8 feet 10 inches; width, 5 feet.*

*From the Vitall Benguiat Collection, American Art Association, 1919.*

219—SILK DAMASK HANGING

*Italian, XVI Century*

Canary-yellow colored silk damask; woven with large floral patterns. Consists of four widths.

*Length, 9 feet 5 inches; width, 7 feet 4 inches.*

220—SILVER-GREEN SILK DAMASK PORTIÈRE

*Italian, Louis XIV Period*

Composed of three well-matched breadths, with corners at foot rounded. Woven with two alternating and recurring elliptical floral motives occupied by bouquets, one motive composed of two acanthus leaves, the other of leaves in which many inflorescences and sprays of roses appear.

*Length, 9 feet 4 inches; width, 4 feet 6 inches.*

*From the Vitall Benguiat Collection, American Art Association, 1919.*

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221—DRAP D'OR EMBROIDERED DAMASK PORTIÈRE

*Spanish, XVII Century*

Red silk damask ground, enriched in appliqué cloth of gold with scrolls, large flowers and a rosetted border. Edged with gold fringe.

*Length, 9 feet 8 inches; width, 3 feet 6 inches.*

*From the Vitall Benguiat Collection, American Art Association,  
1917.*

222—CRIMSON SILK DAMASK PORTIÈRE

*Italian, Renaissance Period*

Composed of four matched breadths. Woven with recurring ovoid bandings and leaf-scrolled medallions, surmounted by elaborate crowns and alternately filled with bouquets and vases of flowers.

*Length, 12 feet 11 inches; width, 6 feet 8 inches.*

*From the Vitall Benguiat Collection, American Art Association,  
1919.*

223—GOLDEN-YELLOW DAMASK PORTIÈRE

*Spanish, Louis XIV Period*

Heavy two-toned lustrous golden-yellow silk, woven with fruited leaf ogivals occupied and surmounted by varied bouquets of flowers.

*Length, 10 feet; width, 8 feet.*

224—TWELVE DAMASK GONDOLA CURTAINS AND COVERS

*Italian, Louis XIV Period*

Woven with a noble recurring pattern of alternating series of broad, scrolled and infloretted leaves and bouquets within varied elongated strap arabesques; the figures of fluctuating straw-yellow on a lovely, changeable pale blue, varying in the light from a delicate turquoise to an almost pea-green. Curtains trimmed with yellow silk fringe.

*Lengths, four, each 44¼, 65, 67½ inches; widths, 38, 58, 57½ inches.*

*Note: These beautiful curtains and covers are probably unique in color and pattern.*

*From the Vitall Benguiat Collection, American Art Association,  
1919.*



225—FOUR CRIMSON DRAP D'OR BROCADE CURTAINS

*Louis XIII Period*

Each composed of two evenly matched breadths; woven with alternating series of ovoidal medallions holding bouquets of flowers within floral and grapevine scrolls; in threads of gold on a crimson damasked silk ground. Trimmed with deep laticed gold thread fringe.

*Length, 10 feet; width, 3 feet 6 inches.*

*From the Vitall Benguiat Collection, American Art Association, 1919.*

CHINESE PORCELAINS FROM THE MING TO THE  
CH'IENT-LUNG PERIOD

226—CHINESE JADE CARVING

*Ch'ien-lung Period*

Two standing phoenixes holding peach branches in their beaks. Rustic rockery base. Highly polished mutton-fat jade showing slight russet areas. On teakwood stand, elaborately carved in conventional undercut relief.

227—CHINESE LOWESTOFT TEAPOT

*Ch'ien-lung Period*

Square, with looped bamboo handle. Decorated with raised and gilded borderings of bamboo pattern; the body with raised oval medallions painted with Chinese figure subjects on diapered grounds. (Spout restored.)

*Height, 6½ inches.*

228—CHINESE PORCELAIN JAR

*Yung-Cheng Period*

Graceful oviform with short neck. Coated with a soft cream-white glaze, under which sprays of asters, tendrils and leafy scrolls are delicately etched. Has carved stand.

*Height, 7¾ inches; diameter, 7 inches.*

*Exhibited at a Loan Exhibition of Rare Chinese Porcelain held at the Galleries of Messrs. Duveen Brothers, New York City, 1907.*

*From the William Churchill Oastler Collection, American Art Association, 1915.*

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229

229—TWO CHINESE LOWESTOFT BOUGH-POTS *XVIII Century*

Shaped as Louis XV commodes with pierced tops. Decorated with scrollings at the angles in gold, outlined in black, and red enamels. The false drawer fronts have raised gilded handles and lock escutcheons painted in blue outlined in gold. There are escutcheon-shaped gilt bordered panels at the side occupied with landscape paintings in sanguine. The pierced tops are decorated with rosettes in red enamel and raised and painted roses and leaves.

*Height, 5 inches; length, 8 $\frac{1}{4}$  inches.*

*Note:* These very unusual and interesting bough-pots were evidently made to special order in China for the French market.

*From the original Henry Symons Collection, American Art Association, 1915.*

*(Illustrated)*

230—SANG-DE-BŒUF PORCELAIN BOWL *Ch'ien-lung Period*

Flaring bowl, with short foot; delicately potted and glazed on exterior with deep full toned sang-de-bœuf glaze; the interior in gray-ivory.

*Diameter, 7 $\frac{3}{4}$  inches.*

231—CHINESE BLUE AND WHITE PORCELAIN TEMPLE VASE *K'ang-hsi Period*

Tubular, with flaring mouth. Decorated in rich blue with Tao-tieth ogre heads and j'ui bandings.

*Height, 8 $\frac{3}{4}$  inches.*

232—CHINESE BLUE AND WHITE PORCELAIN COVERED JAR

*Ch'ien-lung Period*

Elliptical reeded body with short foot and collar and mandarin cover; decorated in deep blue with medallions of symbols and cloud scrolls.

*Height, 8 $\frac{3}{4}$  inches.*

233—CHINESE PORCELAIN TABLE SCREEN

*Ch'ien-lung Period*

Oblong panel, invested with an ivory glaze; enameled in delicate colors with sprays of magnolia and pink prunus; on a scrolled wood base, having cabriole legs.

*Height, 10 $\frac{1}{4}$  inches.*

234—CHINESE JADE TURNIP IN IVORY BOWL

*Ch'ien-lung Period*

Leaves of translucent *fei-ts'ui* jade, amber blossoms and root of dense opaque reddish-brown agate. Inverted bell-shaped ivory bowl, carved in relief with fruit, flowers, birds and insects.

*Height, 12 $\frac{3}{4}$  inches.*

*From the Yamanaka Collection, American Art Association, 1917.*

235—CHINESE BLUE AND WHITE PORCELAIN COVERED JAR

*K'ang-hsi Period*

Oval form with loose cap cover. Decorated with four scrolled ogival medallions occupied by symbols and figures; the medallions interrupted by sprays of lotus and peonies. Cap cover with further symbols and *j'ui* valance. (Cover restored.)

*Height, 12 $\frac{3}{4}$  inches.*

236—FUKIEN PORCELAIN FIGURE OF BUDDHA

*Ming Period*

Seated figure, with crossed legs, the soles of his feet turned upwards and the hands in centre with palms and fingers held up. Head with characteristic nodular hair and long-lobed ears and the sacred boss on forehead. Robes are skilfully draped, exposing the broad chest of the deity. Invested with brilliant and even creamy-white glaze.

*From the A. W. Bahr Collection, American Art Association, 1916.*

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237

237—CHINESE PORCELAIN BOWL

*Ming Period*

Deep bowl, with serpentine sides, enriched in light relief with figures of Mandarins and their attendants upon a journey; at foot with arabesqued floral lobes. Glazed in turquoise-blue, the figures showing the original tan paste; on a background of extremely fine aubergine blue. Interior glazed apple-green. Has been cut at collar.

*Height, 10¾ inches.*

*(Illustrated)*

238—CHINESE PORCELAIN VASE

*Late XVIII Century*

Globular body, with trumpet mouth, beautifully glazed in cherry-red having minute pittings and splashes. (Restored at mouth.)

*Height, 15 inches.*

239—CHINESE BLUE-AND-WHITE HAWTHORN TEMPLE VASE

*K'ang-hsi Period*

Inverted pear-shaped, with tall flaring front, decorated in brilliant rich cobalt blue, crackling ice grounds. Reserved on both body and neck with fine ascending sprays of prunus interrupted by circular Shou marks. (Lip restored.)

*Height, 17½ inches.*





241

240—RARE BLUE-AND-WHITE CHINESE PORCELAIN DISH

*K'ang-hsi Period*

Saucer-shaped; decorated in underglaze-blue with scrolls of lotus spreading over the interior and covering the under border, arranged so as to display in each flower the cup-shaped fruit studded with the seeds in the midst of a whorl of petals. Around the base of the dish, underneath, a groove is unglazed, characteristic of the finest large dishes of the period. Six character mark within a double circle.

*Diameter, 14 $\frac{3}{4}$  inches.*

*From the Perry and Canfield Collections, American Art Association, 1916.*

*(Companion to following)*

241—RARE BLUE-AND-WHITE CHINESE PORCELAIN DISH

*K'ang-hsi Period*

Similar to preceding.

*From the Perry and Canfield Collections, American Art Association, 1916.*

*(Illustrated)*

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242

242—CLUB-SHAPED PORCELAIN MANDARIN VASE

*Chinese, Chia Ch'ing Period*

The neck bears four reserves displaying rustic scenes in claret with orioles perched on the flowering twigs. Body with mille-fleurs decoration in relief and varicolors and also two reserves decorated with scenes of "Chinese Hospitality."

*Height, 14½ inches.*

*(Illustrated)*

243—CHINESE BLUE-AND-WHITE PORCELAIN TEMPLE VASE

*K'ang-hsi Period*

Inverted pear-shape, with broad flaring throat. Decorated with florally diapered grounds reserved with numerous lobed medallions occupied by figures of the eight Taoist Immortals, carrying their various symbols.

*Height, 17¾ inches.*



245



244



245

244—CHINESE PORCELAIN COVERED HAWTHORN JARDINIÈRE

*K'ang-hsi Period*

Inverted pear-shape, with straight collar and domed cover with valanced flange and short pear-shaped terminal. Enriched with very beautiful translucent crackling ice ground, reserved with finely drawn ascending sprays of prunus; ju'i valance at collar.

*Height, 16½ inches.*

*(Illustrated)*

245—TWO CHINESE BLUE-AND-WHITE TEMPLE VASES

*K'ang-hsi Period*

Pear-shape, with broad trumpet mouth. Enriched in very beautiful translucent cobalt-blue with domestic figures in groups, mountainous landscapes and foliage. (One restored at lip.)

*Heights, 15½ inches.*

*(Illustrated)*

246—CHINESE PORCELAIN TEMPLE GARNITURE *Ch'ien-lung Period*

Three gilded pear-shaped discs; enriched with jewel-like rosettes and lozenge piercings at centre; the two outer on finely gad-rooned round bases; the centre supported on pierced scrolled bracketed bulbous shaft and dome base adorned in colors with lotus sprays, j'ui motives and scrollings.

*Heights, 17¾, 10¾ inches.*

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247

247—LARGE CHINESE PORCELAIN JARDINIÈRE

*Ming Period*

Broad inverted pear-shape. Decorated in old reds, blue, green, yellow, and aubergine with branches of peonies rising from rockery and ramifying the field; brilliant plumaged feng-huangs are seen amidst the flowers. Chevroned border at crown and floral valance at foot; on bluish-ivory ground; fitted with lining having molded brass collar. (Has been cut at mouth.)

*Height, 23½ inches.*

*(Illustrated)*

248—CHINESE PORCELAIN JARDINIÈRE AND STAND *XVIII Century*

Ribbed elongated octagonal deep bowl, with finely scrolled flanged rim and molded valanced foot. Enriched in lavender, blue, red, green, yellow, and gilded body with mountainous landscapes; the rim with Shou marks interrupting rustic stems of flowers, and fruit; the foot with floral scrollings. Fitted stand with frieze of scrollings; supported on open stretchered and shaped legs.

*Total height, 36½ inches; length of bowl, 23¼ inches.*





249

249—CHINESE BLUE-AND-WHITE PORCELAIN FISH BOWL AND STAND  
*Early XVIII Century*

Deep bowl with quickly curving sides and thumb-molded mouth. Decorated in fine blue with scrollings of lilies amidst which are feng-huang; j'ui valance and pearls at mouth, leaf motives at foot. Round stand with inset marble top and valanced in-curved legs terminating in claw-feet.

*Total height, 37 inches; diameter, 18 inches.*

250—CHINESE PORCELAIN VASE  
*Ch'ien-lung Period*

Lobed and flattened baluster-shape; enriched with four medallions of mountainous landscapes surrounded by beautiful scrollings of lotus and chrysanthemums in harmonious colors on ivory grounds.

*Height, 18½ inches.*

251—LARGE PORCELAIN FISH BOWL  
*Chinese, Late XVIII Century*

Globular bowl decorated with large waterplants, lotus, butterflies and Ho-Ho birds in rose, emerald, cypress and pale green and ivory, on a white ground.

*Diameter, 19 inches.*

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252—CHINESE BLUE-AND-WHITE PORCELAIN JARDINIÈRE AND STAND  
*Early XVIII Century*

Octagonal bowl, with flanged rim and flaring molded foot. Enriched in beautiful deep blue on the body with subjects depicting episodes in the life of Shou-lao; the rim with sprays of asters; the foot with series of leaf motives. Fitted octagonal stand, carved on rim with Chinese wave-forms and scrollings. Supported on open stretcher and shaped legs.

*Total height, 36¾ inches; diameter of bowl, 22½ inches.*

253—DECORATED CHINESE PORCELAIN VASE *Chia Ch'ing Period*

Club-shaped; decorated in relief with two groups of devotees at their offices, one group standing on wave motives. (Has been repaired.)

*Height, 29½ inches.*

254—TWO CHINESE PORCELAIN COVERED BALUSTER-SHAPED VASES

Decorated in the famille verte manner with domestic scenes, audiences and processions in green, rouge-de-fer, aubergine, cobalt-blue and yellow. Conventional reserved trellis borders. Covers surmounted by recumbent kyilins.

*Height, 26 inches.*

255—TWO POTTERY MANDARIN FIGURES *Chinese, XVIII Century*

MANCHU MANDARIN AND HIS LADY. In ceremonial pose, standing on angular-sided bases, richly enameled in black, yellow and green, famille verte, three-color glazes, "sant'sai." The heads, hands and lower part of the body are unglazed and movable. Very typical Manchu costumes of the period.

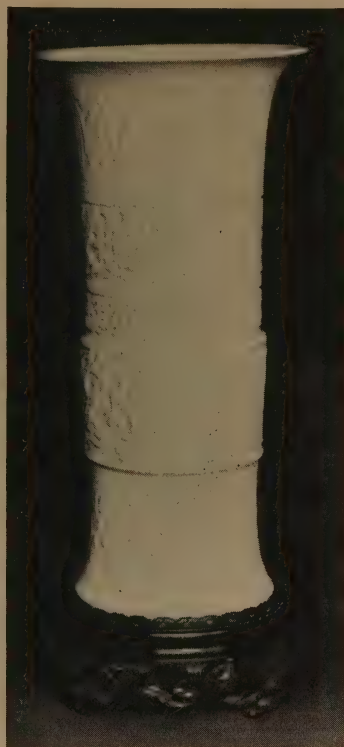
*Height, 33 inches.*

*From the A. W. Bahr Collection, American Art Association,  
1916.*

256—TWO BLUE-AND-WHITE LANTERN GLOBES *Ch'ien-lung Period*

Semi-eggshell porcelain. Decorated with the figures of three of the immortals, rocks and trees. Have metal stands.

*Height of globes, 10 inches; height of stands, 8 inches.*



257

257—BEAUTIFUL CHINESE WHITE PORCELAIN BEAKER

*K'ang-hsi Period*

The ornamentation, which is skilfully carved in high relief in the paste, consists of a wide band of dragons and cloud forms, above which are two narrower bands of archaic dragons and scrolls. The neck and base are encircled by wide borders of key-fret and palmettes in relief.

*Height, 17½ inches.*

*From the A. W. Bahr Collection, American Art Association, 1916.*

*(Illustrated)*

258—TALL BLUE-AND-WHITE CHINESE PORCELAIN VASE

*Ch'ien-lung Period*

Bulbous body, slightly contracting from the foot, swelling gracefully and receding again to a slender neck, which is finished with a trumpet lip. Soft white brilliant glaze, with peau d'orange

*[Continued]*

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surface; vigorously painted in underglaze with rich cobalt-blue with the figure of a huge Fu-lion clutching the brocaded ball, and a smaller Fu-lion in rampant attitude. (Restored at lip.)

*Height, 26¾ inches.*

*From the S. S. Carvalho Collection, American Art Association, 1914.*

259—BEGONIA IN CHAMPLEVÉ JARDINIÈRE

*Chinese, Ch'ien-lung Period*

Broad, serrated leaves of brightly polished green jade and blossoms of clouded mauve-pink tourmaline; under the plant a lapis-lazuli rock. The jardinière is of polyfoliate outline, with outstanding flat rim having a raised lip and deep spreading foot. The gilded rim is engraved with a floral scroll border and the lip with incised key-fret. The body and foot in champlévé enamel with small blossoms and scrolls in turquoise and dark lapis-blue; set into the body are eight quadrilateral panels of Lang-yao porcelain, each finely incised with a different poem of the Emperor Ch'ien-lung.

*Height of jardinière, 3½ inches; diameter, 6¾ inches; total height, 12 inches.*

*From the Yamanaka Collection, American Art Association, 1916.  
(Companion to following)*

260—BEGONIA IN CHAMPLEVÉ JARDINIÈRE

Similar to preceding.

*Chinese, Ch'ien-lung Period*

*From the Yamanaka Collection, American Art Association, 1916.*

261—TALL BLUE-AND-WHITE CHINESE PORCELAIN VASE

*K'ang-hsi Period*

Tall club-shape; exquisitely and forcefully painted in brilliant colors with six panels in two tiers, having different subjects—a swooping eagle and a Fu-lion, standing on rocks in a turbulent sea, glare at each other, with the elusive flaming jewel soaring over the lion's head. Elsewhere the lion appears without the eagle; landscapes with figures and symbols of the one hundred antiques occupy other panels. On the shoulder is a lattice with medallion reserves and on the neck a succession of varying borders. Mark, a blue double ring. With stand.

*Height, 29¼ inches.*

*From the S. S. Carvalho Collection, American Art Association, 1914.*



ENGLISH, DUTCH AND ITALIAN FURNITURE OF THE  
XVII AND XVIII CENTURIES

262—INLAID MAHOGANY TOILET MIRROR

*American, Late Sheraton Period*

Arched oblong mirror; supported on gracefully turned shafts having pendants and terminals. On arched bracket feet and shaped cross stretcher.

*Height, 21 inches; width, 15¾ inches.*

263—OVAL LAQUÉ GATE-LEG TABLE

*Dutch, XVIII Century*

Frieze fitted with one drawer. Simple, stretchered turnwork legs with ball feet. Top and drop leaves decorated with birds in landscapes in warm brownish tones surrounded by yellow scrollwork on a green ground.

*Height, 29 inches; width, 15 inches.*

264—TWO SMALL CARVED CONSOLE TABLES

*Italian, Directoire Period*

Semi-circular rimmed top; frieze fitted with drawer. Serpentine front legs carved at crowns with Egyptian caryatids; vase feet.

*Height, 35 inches; width, 22 inches.*

265—INLAID MAHOGANY SIDE TABLE

*Italian, Late XVIII Century*

Oblong rimmed top; with inlaid panel. Frieze fitted with two drawers; valanced apron with drawer. On slender cabriole legs.

*Height, 28½ inches; width, 23 inches.*

266—BEECH AND LEATHER CORNER ARMCHAIR

*American, XVII Century*

Semi-circular back with roll-over crowning arms and loose cushion seat covered in fine old russet leather, trimmed with brass nails. Back supported on columnar motives continuing into legs having double, railed stretchers. Original rush seat.

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267—LEATHER AND WALNUT CHAIR

*Tuscan, XVI Century*

Oblong back and seat, covered in original deep russet hide, trimmed with brass nails. Sloping square back supports. On square legs having valanced frontal stretcher.

268—TWO VELVET WALNUT STATE CHAIRS *Italian, XVII Century*

Spreading back with serpentined top. Arms, arm supports, front legs and frontal stretcher boldly scrolled, the latter enriched with baroque fan motive; the side stretchers curiously incised. Covered in crimson velvet studded with large brass nails.

269—TWO CARVED AND GILDED TORCHÈRES

*Italian, Late XVII Century*

Triangular baluster shafts enriched with acanthus leaves, volutes and moldings in the baroque manner. Fitted for electricity.

*Height, 32 inches.*

270—TWO RED LACQUER CHESTS OF DRAWERS

*Venetian, XVII Century*

Front fitted with three paneled drawers, displaying floral motives in gold on spandrils and central panels. Half-round pilasters terminating in unusual scrolled stump feet. Ends and top decorated with rustic scenes and flowers. Chiseled *cuivre doré* mountings. (Have been refinished.)

*Height, 36 inches; width, 25 inches.*

271—QUAINT WALNUT CHEST OF DRAWERS

*Italian, Late XVII Century*

Front and sides *bombé* at top and strongly incurved towards base. Fitted with shallow top drawer, writing slide and three larger drawers. Both front and sides paneled in walnut within bands of *bois vert* and tulipwood. Recessed quadrilateral curved legs with rudimentary hoof feet.

*Height, 39 inches; width, 34½ inches.*



272

272—AMBOYNA WORK TABLE

*English, Eighteenth Century*

Octagonal frieze with hinged top giving access to large green silk work bag. Square uprights. Fitted with one drawer toward foot. On four square slender, tapering legs having *cuivre doré* spade feet.

*Height, 29 inches; width, 24 inches.*

(Illustrated)

273—CARVED MAHOGANY CARD TABLE

*English, XVIII Century*

Shaped hinged top, with enriched moldings; the inner surface lined with fine Persian embroidery; serpentine front with apron, straight legs having angles with reel and rosette patterns and acanthus leaf bracketings.

*Height, 2 feet 5 inches; length, 3 feet; width, 1 foot 6 inches.*

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274—CARVED AND LAQUÉ COMMODE *Venetian, XVIII Century*

Bow front, with three drawers having gilded beadings and leaf scrollings, the latter repeated on the rounded pilasters and *bombé* sides. Valanced, beaded apron with flower sprays and scrolls. Short cabriole legs. Executed in pastel colors on greenish-yellow grounds. *Vert-fleuri* marble top.

*Height, 36 inches; length, 52 inches.*

275—CARVED MINIATURE CEDARWOOD DESK

*Italian, Late XVII Century*

Slant fall-front, the exterior having raised cartouche-shaped central panel and scrolled spandrils. Four drawers with similarly treated fronts. Fitted interior with central door adorned with ivory panel of "The Ascension." Exterior and interior of desk enriched with silver mounts of religious and heraldic character. Claw feet.

*Height, 19 inches; width, 18 inches.*

276—CARVED AND INLAID WALNUT TABLE

*Italian, Early XVIII Century*

Square, with gracefully serpentine sides and semi-circular corners, having appliqué rim. Scrolled central panel in chestnut surrounded by a double ribbon border. Banded recessed frieze with end-on-end drawers. Cabriole legs with knee scrollings and hoof feet.

*Height, 29½ inches; width, 33 inches.*

277—CARVED AND GILDED CONSOLE TABLE *Italian, XVIII Century*

Oblong frieze with entwined leaf and husk sprays flanking small diamond-shaped panels displaying aureoles. Raised, pearl-beaded and scrolled central panel; shaped at base. Unusual quadrilateral legs, enriched *à quatre faces* with flutings, leafage and husks. Statuary marble top.

*Height, 3 feet 1 inch; length, 3 feet 7 inches.*

278—TWO CARVED AND GILDED GUÉRIDONS

*Italian, Early XVIII Century*

Oval, serpentine top having scrolled apron. Supported on slender, tapering hexagonal shaft interrupted by baluster towards top. Tripod base of voluted scrolls.

*Height, 35 inches.*



279—TWO CARVED LAQUÉ TABLES      *Dutch, Late XVIII Century*

Oblong top; frieze enriched with guilloche motives. On tapering, spirally fluted legs having rosetted dies and bulbous feet. Gracefully carved and fluted X-shaped stretcher, surmounted in centre by classic urn. Painted light gray.

*Height, 28 inches; length, 38½ inches.*

280—CARVED WALNUT CONSOLE TABLE      *Italian, XVII Century*

Serpentined front and ends. Supported on molded, cabriole legs having cartouche-carved knees. Enriched scrolled aprons.

*Height, 30 inches; length, 42 inches.*

281—CARVED IRONWOOD DRAW TABLE

*Flemish, Late XVII Century*

Oblong top, with two pull-out end extensions. Paneled frieze with very unusual scrolled valances. Supported on bulbous legs, having double-T stretcher.

*Height, 2 feet 6½ inches; length, top open, 8 feet 10 inches; closed, 4 feet 7½ inches; width, 2 feet 9 inches.*

282—CARVED AND INLAID WALNUT DESK

*Italian, Early XVIII Century*

Molded oblong top; with small slant fall-front and fitted interior. Supported on two pedestals having two drawers each, inset round pilasters, and scroll-valanced short cabriole legs with shell feet. Small pull writing-slide above knee-hole. Inlaid with floral scrolled boxwood borders on all facias.

*Height, 36 inches; length, 52 inches.*

283—DECORATED LAQUÉ COMMODORE

*Venetian, XVIII Century*

Serpentined, molded top and front. Curved, paneled sides; fitted with two drawers having triple panels. Strongly curved cabriole legs and valanced aprons. Quaint appliqué decoration of prints displaying pastoral subjects and scrollings in the Louis XV manner in many colors on a pale green ground. (Reconstructed.)

*Height, 34 inches; length, 49 inches.*

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284—WALNUT CHEST OF DRAWERS

*Dutch, XVIII Century*

Oblong top with scrolled thumb-molded edge. Broken undulating front fitted with four graduated drawers. Projecting chamfered pilasters. Ball-and-claw feet.

*Height, 34 inches; width, 39 inches.*

285—INLAID WALNUT CHEST OF DRAWERS

*Italian, XVII Century*

Rectangular leaf-carved and molded frame, containing three drawers on wide scrolled feet with inlaid sejant griffins. Drawers with triple raised molded panels inlaid with an abundance of animals and conventional floral scrollings in satinwood. Scrolled bronze handles with mascarons.

*Height, 4 feet; length, 5 feet.*

286—CARVED OAK GATE-LEG TABLE

*Jacobean Period*

Oval top, on turned, carved and twisted legs. Turned and twisted gates and side rails.

*Height, 2 feet 6 inches; length, 4 feet 8 inches; width, 4 feet.*

*From the original Collection of Henry Symons, American Art Association, 1915.*

287—CARVED AND GILDED CONSOLE TABLE

*Italian, XVIII Century*

Paneled broken frieze, carved with leaf scrollings and festoons within spiraled ribbon moldings. Rosetted pearl-beaded dies above legs having leaf motives at shoulders and base. Massive red Spanish griotte marble top.

*Height, 37 inches; length, 49 inches.*

288—CARVED AND LAQUÉ TABLE

*Venetian, XVIII Century*

Oblong top with slightly incurvate sides and inset quarter-round corners. Supported on two spirally twisted, columnar legs having molded cross feet. The top is elaborately decorated with oblong central panel depicting palace gardens and courtiers, gilded scrollings, and floral corner reserves in various mellow colors on deep Venetian-red ground. Legs and feet similarly decorated with small blossom and other floral motives.

*Height, 31 inches; length, 44 inches.*

289—OAK GATE-LEG TABLE

*Jacobean Period*

Oval folding top; on arched and balustered legs having slender pear-shaped motives, molded box stretcher and two similar fine gates.

*Height, 28½ inches; top open, 48 by 40½ inches.*

290—CARVED WALNUT BERGÈRE

*Louis Philippe Period*

Oblong, with canted back sharply sloping into closed arms, terminating in acanthus leaf scrolls, on vase-shaped legs. Upholstered in floral tapestry of a somewhat earlier period.

*From the Clyde Fitch Collection.*

291—FIVE WALNUT ARMCHAIRS AND FIVE SIDE CHAIRS

*Italian, Late XVIII Century*

Shield-shaped back, crested by rosetted leaf volutes, the lower circumference with ribbon-swathed laurel leaf moldings. Fluted uprights with rosetted dies and leaf finials. Graceful, molded arms on incurvate supports. Inverted, bottle-shaped legs carved with leaf motives. Upholstered in red leather.

292—DECORATED LAQUÉ COMMODE

*Venetian, XVIII Century*

Curved sides, serpentine front and quarter-round recessed corners. Molded cabriole legs terminating in hoof feet, scrolled apron. Decorations show Chinese influence, displaying birds of gay plumage, perched on flowering branches in delicate, mellow colors on a neutral green ground. Two large drawers. Brèche marble top.

*Height, 37 inches; length, 52 inches.*

293—MAGNIFICENT MOOSE HEAD

Finely mounted head, having very remarkably tinted and spreading antlers. Shield-shaped oak back.

*Height, 41½ inches; spread of antlers, 58 inches.*

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294—AUBUSSON CARVED AND GILDED SALON SUITE

*Louis XVI Style*

Consisting of canapé and four fauteuils. Ribbon-molded oblong back and seat covered in very finely woven Aubusson tapestry, displaying vases of loose flowers in delicate colors on ivory grounds. Open scrolled arms. Supported on tapering reed-fluted round legs having rosettes at seat rail.

*(Illustrated)*





No. 294—AUBUSSON CARVED AND GILDED SALON SUITE  
(*Louis XVI Style*)

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295

295—UNUSUAL FRUITWOOD BUREAU *William and Mary Period*

Deeply molded top; frieze fitted with drawer, paneled as two with arrow-like motives; original knobs; two deep drawers below each, double paneled with varied intricate cruciform moldings. On molded base having pear-shaped stump feet. Very rich old patina.

*Height, 36 inches; length, 37½ inches.*

*(Illustrated)*

296—INLAID WALNUT COMMODE *Italian, Early XVIII Century*

Undulating sides, chamfered corners and outcurved broken front. Fitted with two small and three large drawers. Drawer fronts and sides paneled in walnut root outlined in satinwood and enclosed within cross-bandings of walnut. Scrolled, pierced and carved apron. Short cabriole legs.

*Height, 38 inches; width, 56 inches.*

297—INLAID WALNUT COMMODE

*Italian, Early XVIII Century*

Similar to preceding.

*Height, 38 inches; width, 56 inches.*

298—CARVED WALNUT WRITING DESK

*Chippendale Period*

Oblong top, with pierced leaf-enriched gallery. Slant fall-front with paneled scrollings; fitted with drawer under and gadrooned apron having ribboned enrichment. On cabriole legs with leaf knees and ball-and-claw feet. Exceptionally fine, fitted interior. The gallery, panels and other carving of a later period.

*Height, 44 inches; width, 45 inches.*

299—TWO CARVED AND GILDED PEDESTALS

*Italian, XVII Century*

Incurved square walnut top and base; quadrangular molded baluster shaft, enriched with leafage, gadroons, floral and husk pendants and acanthus leaf scrolls.

*Height, 52 inches.*

300—CARVED MAHOGANY SECRÉTAIRE-BOOKCASE

*English, XVIII Century*

Upper section fitted with two narrow, paneled doors and surmounted by rosetted swanneck pediment. Lower section with slant writing-fall revealing fitted interior; frieze with shallow drawer. On cabriole legs having shell-carved knees and unusual leaf feet. *Cuivre doré* drawer mounts. (Reconstructed.)

*Height, 6 feet 6 inches; width, 28 inches.*





PANELED RECEPTION ROOM IN THE RESIDENCE OF MR. LANE  
(With Decorative Paintings by W. Piera)



# THIRD SESSION

FRIDAY EVENING, NOVEMBER 21, 1924

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8:15 O'CLOCK

Catalogue Numbers 301 to 375 inclusive

VINCENT JEAN BAPTISTE CHEVILLARD

FRENCH: 1841—1904

## 301—LE VIEUX CÉLIBATAIRE

(Water-color)

40. Height, 8 inches; width, 5½ inches

An aged cleric in a skull-cap and spectacles, standing in a bright light and facing the onlooker, turned a bit to his left, has drawn back one side of his long black gown and is sewing a button on his brown trousers.

*Signed at the lower right, V. CHEVILLARD.*

From the H. C. Hoskier Collection, American Art Association, 1914.

*\$125- \$20.  
Otto Benck*

HUBERT ROBERT

FRENCH: 1733—1808

## 302—THE COLISEUM, ROME

100. (Gouache Drawing)

Height, 17½ inches; length, 25 inches

Exterior view of the Coliseum of Rome with figures in eighteenth century costumes and peasants driving laden asses in the foreground. Signed in the left-hand corner, H. Robert, 1760. In carved wood and gilded frame.

*Note:* Hubert Robert, known in his day as "Robert des Ruines" from his fondness for painting classic ruins, spent many years studying for his great and now vastly appreciated compositions.

From the collection of Madame Cornes of Paris.

*No Catalogue*

*Kindly read the Conditions under which every item is offered and sold.  
They are printed in the forepart of the Catalogue.*

---

*R. Gilchrist* WALTER SATTERLEE  
AMERICAN: 1844—1908

303—A *MEDIÆVAL PRINCESS*

30. (Water-color)

*Height, 22 inches; width, 14 inches*

Three-quarter length standing figures of a beautiful young woman, looking toward right and wearing blue embroidered vest, old-red pink brocaded coat with high blue collar and floral ivory skirt, her brown hair within a jeweled mulberry cap. She carries a peacock-feather fan in her left hand.

*Signed at the lower right, W. SATTERLEE.*

JAN VAN GOYEN

DUTCH: 1596—1665

304—THE BRIDGE

*Sinsberg & Levy*  
65. (Panel)

*Height, 7½ inches; length, 10½ inches*

A bridge with heavy abutments and short arch, its narrow roadway guarded by rustic rails, extends across the canvas, brick houses with large chimneys and tile roofs stand at either approach amid groups of trees. Under it in the stream a man is rowing a boat in which are two stout women in red waists and on land at either side are men and women of rural type. The composition is in mellow tones of brown, soft dull red and yellowish-green, with the water in sunlight beyond the bridge reflecting a light sky in which grayish and white clouds float before the blue depths.

*From the Nicholas M. Matthews Collection, American Art Association,  
1914. -#65- \$75- Otto Bernick*

SCHOOL OF GUARDI

ITALIAN: XVIII CENTURY

305—*SANTA MARIA DEL SALUTE, VENICE* A. R. Louis

285.

Height,  $7\frac{3}{4}$  inches; length,  $9\frac{3}{4}$  inches

The domed and pinnacled church appears somewhat to right surrounded by minor edifices. The lagoon, before the church, bears many sailing vessels and gondolas.

(Companion to following)

SCHOOL OF GUARDI

ITALIAN: XVIII CENTURY

306—*THE PLAZA OF ST. MARK'S, VENICE*

285.

Height,  $7\frac{3}{4}$  inches; length,  $9\frac{3}{4}$  inches

A. R. Louis

THE Arcaded Libreria Vecchia north of the Plaza extends to about centre; nearby are the two famous leonic columns. Vendors with their stalls and other personages are grouped before the edifice. The canal and distant buildings are at centre and beyond.

(Companion to preceding)

FREDERICK GOODALL, R.A.

ENGLISH: 1822—1904

307—*THE BANKS OF THE NILE*

35.

Height, 8 inches; length,  $15\frac{1}{2}$  inches

R. Glendinning

Sunlit ancient ruined edifices stretch from left to about centre. Several groups and single personages are seen on or about the ruins. At right the sails of vessels are seen above the low banks of the river.

Signed at lower right with monogram F. G., and date 1859-70.

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---

SCHOOL OF GUARDI

ITALIAN: XVIII CENTURY

308—PLAZA OF ST. MARK'S, VENICE

*A. R. Louis*

75.

*Height, 10 $\frac{1}{4}$  inches; length, 14 inches*

The beautiful domes of the church appear about centre distance with the Campanile at right and flanking arcades of the Libreria Vecchia. The Plaza is animated by many groups of personages; one group is before an *al fresco* marionette show about to commence its performance.

M. GRUBY

ITALIAN: CONTEMPORARY

309—ST. MICHAEL'S CHURCH, VENICE

*A. R. Louis*

40.

*Height, 10 $\frac{1}{2}$  inches; length, 15 $\frac{1}{4}$  inches*

The famous edifice, with its fine pilasters and domed roof is seen at centre and right before the canal; on which are several gondolas. At left distance domestic buildings appear.

*Signed at lower left, M. GRUBY.*

MARY HELEN CARLISLE

AMERICAN: CONTEMPORARY

310—THE KNOCKMELEDOWN MOUNTAINS

*Mrs. B. J. Barry*  
FROM CASTLETOWN

35.

(Pastel)

*Height, 11 $\frac{3}{4}$  inches; length, 14 inches*

Perched on a pergola in Castletown, a peacock is sunning himself; in the distance is a fine view of the Knockmeledon Mountains.

*Signed at lower left, M. H. C.*



WILLIAM GEDNEY BUNCE, N.A.

AMERICAN: 1840—1916

311—VENETIAN BOATS

(Panel)

R. Glendenning

70.

Height, 12½ inches; width, 9 inches

A group of the characteristic sailing boats of Venetian waters, with tall single masts and lateen sails, is observed on a brilliant summer day against a white sky tinged with mauve. The hulls of the boats are dark reddish-brown, and as the vessels lie quietly in the blue-green water their chromatic sails lend softened tints to the liquid surface. In the distance are other boats with highly colored canvases.

*Purchased from William Macbeth, 1909.*

*From the Collection of J. R. Andrews, American Art Association, 1916. - \$91 - \$150 - Otto Benck*

RICHARD PARKES BONINGTON

ENGLISH: 1801—1828

312—STREET SCENE

John W. Davis

210.

Height, 13½ inches; width, 10½ inches

The spectator looks down a narrow street which presently opens to a broad transverse street giving upon a park, in which sundry low buildings are overtopped by a distant high dome. On the left, a high reddish-gray building throws its shadow upon the narrow street. Outside a gate in a garden wall an aged and bent woman, seated on a chair, holds a child on her lap.

*From the Painting Collection, American Art Association, January 27, 1916.*

WALTER BLACKMAN

AMERICAN: 1847—

313—ITALIAN FISHER GIRL

A. S. Crystal

45.

Height, 19 inches; width, 14 inches

Bust-length of a pretty girl in profile to right, wearing a red kerchief over her dark hair and a low-cut lavender dress.

*Signed at upper left, WALTER BLACKMAN.*

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SCHOOL OF SIR GODFREY KNELLER

ENGLISH: XVII CENTURY

314—PORTRAIT OF WILLIAM III

R. Wright

105.

Oval: Height,  $14\frac{3}{4}$  inches; width,  $11\frac{3}{4}$  inches

William, Prince of Orange; half-length, wearing long black curling wig to shoulders, ermine-trimmed and embroidered coat and lace jabot. In carved and gilded frame enriched with scrollings, vine-leaves and bunches of grapes.

From the original Henry Symons Collection, American Art Association, 1915.

- Catalogue Not prices

SCHOOL OF GUARDI

ITALIAN: XVIII CENTURY

315—THE BRIDGE OF SIGHS, VENICE

Mrs. Bloomingdale

110.

Height,  $11\frac{3}{4}$  inches; length,  $16\frac{3}{4}$  inches

The mournful high-arched and covered bridge toward left is flanked by various palaces, which abut on a large red building at right, having an esplanade before it, animated by personages. Gondolas move to and fro and various shipping is tied up at the banks of the canal.

DAVID J. GUE

AMERICAN: 1836—

316—THE OPEN SEA

E. Glendinning

65.

Height, 20 inches; length, 36 inches

Long rolling green waves crested in part with foam fall on to a sandy beach. Pale streaks of golden-yellow struggle through a gray lowering sky and cast their reflection on the forewaters about centre.

Signed at lower left, D. J. GUE.



RALPH ALBERT BLAKELOCK, N.A.

AMERICAN: 1847—1919

317—SUNSHINE ON A WOODLAND GLADE

380.

Height, 13 inches; width, 12 inches

*Mr. C. Weeks*

Ancient gnarled oak-trees rise at left and right, giving a vista of a clump of further trees bathed in golden sunlight. Small patches of turquoise-blue sky are above a tracery formed by the upper branches of the trees.

*Note:* Originally sold by Blakelock to H. W. Watrous, October 14, 1892. See inscription on back.

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GEORGE H. BOUGHTON, N.A., R.A.

AMERICAN: 1834—1905

318—LAKE WINDERMERE

*R. Gilchrist*

Height, 18 inches; length, 26 inches

80. The placid lake, a soft and silvery green, occupies most of the foreground, coming in from the left and extending back in the middle distance about a point jutting out from the right, and under a high hill on the left, which is part of a range that occupies the distance. The last rays of the setting sun, which tinge the horizon clouds a soft red, and softer, ineffable, rose-violet-gray, bathe the high hill in a delicate sunset glow. The sky higher up is a delicate greenish-blue and is mirrored in the foreground water, about the wreck of a weather-beaten sailboat now mastless. On the point on the right a gray boulder and small trees in autumn colors stand out against the sky.

*Signed at the lower right, G. H. BOUGHTON, 1855.*

*Note:* This painting is one of the first fruits of the artist's tour of the lake country, after his return to England in 1853, as the dated signature shows.

*From the Collection of P. H. McMahon, American Art Association, 1915-1916. #52 - \$525 - Otto Bernh*

ACHILLE FRANÇOIS OUDINOT

FRENCH: 1820—1891

319—ON THE OISE

(Panel)

*J. W. Dowd*

160. Height, 16 inches; length, 27 inches

A landscape of pearly-gray tonality, depicting the river Oise, with shore at the left, lined with tall trees and hills in the distance at right. The sky is of qualified blue with white clouds.

*Signed at lower right, A. OUDINOT.*

*From the Collection of the late Governor Oliver Ames, American Art Association, 1919. -#21- \$160 - Otto Bernh*



HENRY WILLSON WATROUS

AMERICAN: 1857—

320—THE LETTER WRITER

Mr. B. N. Miller

375.

Height,  $19\frac{3}{4}$  inches; width,  $15\frac{3}{4}$  inches

A slim, auburn-haired young girl, wearing lace fichu and black gown, is seated at a table contemplating a letter before her. Beyond the table is a large illuminated leather screen.

FLORENTINE SCHOOL

LATE XV CENTURY

321—THE ADORATION

(Arched Panel)

Mrs. P. J. Elliott

175.

Height,  $21\frac{1}{4}$  inches; width,  $13\frac{3}{4}$  inches

In the foreground the Holy Virgin, wearing crimson robes and a deep blue mantle, kneels toward right before the Infant Saviour, who reclines on a pallet of straw. Beyond, at right is an edifice; at left animals are seen before a wattle fence and a landscape beyond.

FRENCH SCHOOL

XVIII CENTURY

322—LA MARQUISE DE VERVIERS

(Pastel)

Charles J. Landon

150.

Height, 21 inches; length, 17 inches

Charming young matron seen at half-length, slightly to right, holding a music score in her right hand. She wears a coral pink ribbon at throat and a robe over a lace vest having ruffles at sleeves. A lace cap is over her curling gray hair.

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WILLEM KLAASZ HEDA

DUTCH: 1594—1678

323—STILL LIFE: FRUIT CAKE

(Panel)

*Ginsberg + Levy*

140.

Height, 17 inches; length, 24 inches

In a soft, yellow-green light of warm tone, reflected from an olive wall and seeming to have come through similarly toned glass, a group of objects of the refreshment hour are observed on a green-covered table over which a white serviette has been spread at one end. Here a fruit cake or pudding is lying in a brass or pewter dish, with a cutting from it on a smaller dish, together with a round-bowled spoon. A tumbler with some liquid in it stands back of the plate, a tall wine-glass still holding some of its red contents is beside it, with a large gold cup surmounted by a statuette between them.

From the Painting Collection, American Art Association, January 27,  
1916. - #51 - \$150 - Otto Benck

JEAN BAPTISTE PERRONEAU

FRENCH: 1715—1783

324—LE MARQUIS DE RAVIGNAC

*Wildenstein & Co.*

278.  
~~323~~

Height, 21½ inches; width, 18 inches

Bust-length of a florid, middle-aged man; wearing long wig curling to shoulders of his black velvet coat; a lace ruffle and jabot is at his throat.

*John Opie*

JAMES NORTHCOTE, R.A.

ENGLISH: 1746—1831

325—THE SAVOYARD

*George Mercer*

550.

Height, 29 inches; width, 24 inches

Half-length of a young boy, with long curling black hair covered by a large black felt hat. He wears an open lawn shirt and yellow-green vest and is about to play a flageolet.

*From Blakeslee Collection Sale 1915*



J. G. BROWN, N.A.

AMERICAN: 1831—1913

326—THE LITTLE VAGABOND

*Mr. B. N. Miller*

Height, 24 inches; width, 16 inches

410. A somewhat thoughtful little lad, shabbily attired and having a large old-green umbrella under his right arm, stands before a door contemplating the prospect for good weather.

*Signed*, COPYRIGHT, J. G. BROWN, N.A.

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OTTO PILTZ

GERMAN: 1846—

327—THE BELFRY

*Mr. B. N. Miller*

150.

*Height, 24 inches; width, 17½ inches*

Two little lads, with golden hair, have climbed to the belfry of an ancient church and one is tapping a bell and both listen to its wondrous tone. Beyond through a window opening a vista of the countryside is seen.

*Signed, on wooden bar toward foot, O. PILTZ, 1859.*

EMIL RAU

SAXONIAN: 1858—

328—TYROLESE PEASANT SMOKING

*E. Hellwig*

80.

*Height, 22 inches; weight, 18 inches*

Bust-length of a hearty young man, with blond curling moustache and hair; wearing a green felt hat, an ivory lawn vest and crimson coat. He is contentedly smoking his pipe.

*Signed at upper right, E. RAU.*

FRENCH SCHOOL

XVIII CENTURY

329—PORTRAIT OF M<sup>lle</sup>. SOUBISE

*Mrs. L. B. Warner*

90.

*Height, 25 inches; width, 21 inches*

Half-length of a charming young matron, wearing garlands of flowers over her gray hair and lace trimmed, rose-red dress.



JAN VAN MABUSE: né GOSSAERT-GOSSARD

FLEMISH: 1472—1541

330—THE VIRGIN ENTHRONED

(Panel)

W. W. Seaman Esq.

275.

Height,  $11\frac{3}{4}$  inches; width,  $8\frac{3}{4}$  inches

The Virgin, draped in a violet-rose mantle of ample folds that cling to her figure, is seated with her face held close to the Child's, as He stands on her lap. Her elaborate throne is Flemish Renaissance in character and rises from a white marble dais to the top of the picture, where a canopy is crowned with a medallion, enclosing the winged head of a cherub. Conspicuous features of the carved work are the two newel posts, surmounted by fleur-de-lys, and two pendants at the canopy. At back is an opening through which appear the details of a landscape that extends beyond the throne, showing, on each side, a house. That at left is backed by wooded hills and craggy mountains; at right, by water, follow the windings of a precipitous shore line.

From the notable Nicolas Riabouchinsky Collection, American Art Association, 1916. -#K- \$525- Otto Bernick

FRENCH SCHOOL

XVIII CENTURY MANNER

331—BROTHER AND SISTER WITH BIRD'S NEST

(Pastel)

L. S. Cowsley

210.

Height,  $36\frac{1}{2}$  inches; width,  $31\frac{1}{2}$  inches

A young girl wearing blue and yellow dress, lawn fichu and straw hat, is seated in close proximity to her brother attired in lavender-blue costume with ruff about neck; before a woodland. The children hold between them a nest in which are four fledglings.

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JAN VAN GOYEN

DUTCH: 1596—1666

332—MOUTH OF THE MEUSE

(Panel)

*A. C. Goodyear*

300.

Height, 13 inches; length, 22 $\frac{1}{4}$  inches

Painted almost in monotone, engaging in composition, and of remarkable quality within its monochromatic range. The broad river occupies the full span of the picture in the foreground, sweeping out to sea toward the right in the distance, about a long middleground shore consisting of a low point projecting from the left, where a windmill, a church and other buildings of the community rise above a mass of flourishing trees. Relieved against the umbrageous shoreline and its architectural accents are Dutch fishing vessels, with sails up, and fishermen in the foreground.

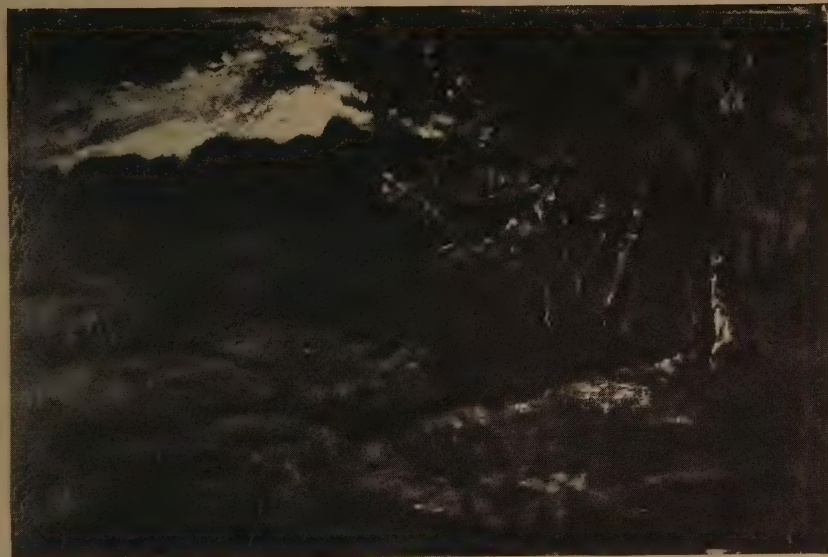
*Signed on lobster-pot to right of centre, J. V. G., 1653.*

*From the collection of Miss Rogers, sister of the poet Samuel Rogers.*

*From the F. A. G. Hood Collection, American Art Association, 1915. \$11-\$200-*

*Commended by the German critic, Herr Waagen, in his consideration of England's national treasures of art.*

*Otto Gurnee*



NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1809—1876

333—FOREST OF FONTAINEBLEAU

*R. Glendinning*

Height,  $9\frac{1}{2}$  inches; length,  $14\frac{1}{2}$  inches

120.

At the Forest's edge at sunset. The woods at the right with their dense foliage obscure the sky. The rest of the scene is broken land and wild, covered with green and russet growths, with here and there a gray rock. The sky at the left is dark with clouds, while from the centre come brilliant sunset reflections, which accent lightly the trunks of the outer forest trees.

*Signed at the lower left, DIAZ, 1874.*

*Note:* This fine Diaz was originally purchased from the late Daniel Cottier.

*From the collection of Ichabod T. Williams, American Art Association,*

*1915. - #71- \$375- Ode Bernick*

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VAN BOEKEL

DUTCH: 1673

334—BIRDS IN FOLIAGE

Wm. Forstner

200. Height,  $26\frac{1}{2}$  inches; length,  $33\frac{1}{2}$  inches

Various birds are seen, some in bright colors, before a dark background of a classical landscape with ruins. At the centre, in the foreground, a pheasant is perched upon the base of a broken column or pedestal, and a ruffled pigeon rests on the shoulder of an overturned urn above, while another pigeon is drinking on the right below, nearby a white chicken. On a withered branch of a tree on the left a tropical bird of flame-red plumage perches, looking down questioningly at the open-beaked pheasant.

From the Painting Collection, American Art Association, January 27, 1916. - #71 - \$190 - Otto Benck

O.A.B. Widener Coll 1900 - Vol II Page 168 -

PAULUS MOREELSE

DUTCH: 1571—1638

335—BARTHOLOMEUS VAN SEGWAERT

Mr. J. W. Masters

SHERIFF OF DORDRECHT, 1607

200. (Panel)

Height,  $26\frac{1}{2}$  inches; width,  $20\frac{1}{2}$  inches

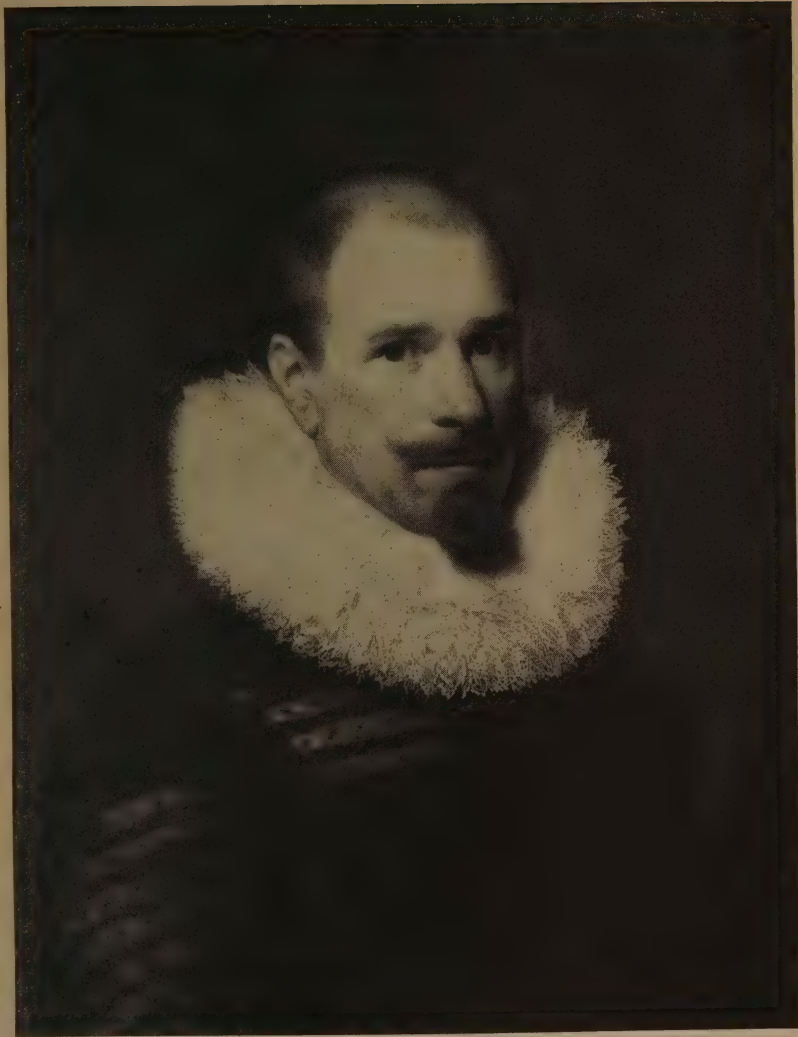
Half-length figure of a middle-aged man in black and gray dress, and elaborate white lace collar; brown hair, mustache and chin tuft.

Note: The date of 1623 at the top of the portrait is probably the year of Van Segwaert's death.

Acquired from Messrs. Durand-Ruel.

From the Catholina Lambert Collection, American Art Association, February 21-24, 1916. - #289 - \$2500 - Otto Benck  
(Illustrated)





NO. 335—BARTHOLOMEUS VAN SEGWAERT, SHERIFF OF DORDRECHT,  
1607

*(By Paulus Moreelse)*

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E. P. THÉODORE ROUSSEAU

FRENCH: 1812—1867

336—STUDY OF SUNLIT WOODS

Height,  $5\frac{3}{4}$  inches; length,  $7\frac{3}{4}$  inches

200. The artist has presented a morceau of delightful attraction; all the big-  
ness of a large landscape contained within thumb-box dimensions. The  
spot chosen is the edge or entrance of an open wood of tall trees, near  
the centre of the composition and well back, the ground around them  
a fresh green field or irregular surface with varied herbage. A slant  
of bright light from a lowering sun back of the spectator at the left,  
strikes upon the foliage, which has begun to show autumn hues and  
penetrates the woods a little way, accenting the trunks of trees  
within. A figure is suggested in a road between two hummocks in the  
middleground.

*Note:* This fine Rousseau was originally acquired from the late Daniel Cottier.  
From the collection of Ichabod T. Williams, American Art Association,  
1915.—63 - \$ 725 - Otto Bernh



JEAN BAPTISTE HUET

FRENCH: 1745—1811

337—A SHEPHERDESS IN ARCADIA

Height,  $21\frac{3}{4}$  inches; width, 18 inches

An elaborately clad maiden is seated toward left, before an arched fountain embowered with very beautiful trees and vines. A favorite goat is before her. A somewhat disconsolate lover leans over a low wall on which the maiden sits, receiving his courting while she carelessly toys with a garland of flowers.

Mr. J. W. Masters

475.



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PAUL POTTER

338—*MILKING SCENE*

HOLLAND: 1625—1654

(Panel)

*Mr. J. W. Masters*

*Height, 14 inches; length, 18 inches*

A herd of cows is grouped in the foreground; on one a milkmaid leans an arm as she stands holding her pail. A man with a stick approaches from the right, while at her left a woman, wearing a white cap and red skirt, is seated on the ground beside a large brass bowl. Behind the figures extends a row of eight trees, whose traceried boughs and foliage form a screen, beyond which appears a gabled building with turret and spire. The entrance to its grounds seems to be on the left of the composition, through a gateway of brick piers, surmounted by lions. On the right, in the middle distance, a narrow, arched bridge leads to meadows, dotted with cattle, beyond which a village and church tower nestle amid trees.

*From the notable Nicholas Riabouchinsky Collection, American Art Association, 1916. -7- \$1775- 355 C. 11*





GIOVANNI BATTISTA TIEPOLO

ITALIAN: 1696—1770

339—HOLY FAMILY

(Arched Panel)

*J. W. Dana*

550.

Height, 23½ inches; width, 15 inches

The Holy Virgin enthroned, wearing red and yellow draperies, holding the Infant, to whom the elderly St. Joseph is speaking; to right an angel holds a rosary in his left hand, a flower in his right. Nearby the infant St. John is asleep.

From the Catholina Lambert Collection, American Art Association,  
1916.—205—\$1250—Otto Borch

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SCHOOL OF PANNINI

ITALIAN: XVIII CENTURY

340—VENETIAN PALACES

*Wm. Bloomingdale*

(On Panel)

260.

*Height, 32 inches; length, 41½ inches*

Elaborately columned and arcaded palaces rise at right, before a pleasant canal spanned by an arched and balustraded bridge at distant left on which gondolas flit and graceful swans swim. Groups of figures are seen in the porticos of the edifices.

PIETER VAN DER LEEUW

SCHOOL OF VAN DE VELDE

DUTCH: 1644—1704

(Panel)

*Max Rubin*

341—MARINE

50.

*Height, 20½ inches; length, 24 inches*

In a green rolling sea, chopped with short white crests, a number of seventeenth century ships are seen plowing along in various directions, their gay sails, flags and pennants bellying and flying in a stiff breeze. Coming on is a ship with a bold figurehead and a numerous company on board, while a smaller vessel of fore-and-aft rig is passing out under her stern; other ships are seen in the distance.

*From the F. A. G. Hood Collection, American Art Association, 1915. -#25-55*

*Alto Burch*

SIR JOSHUA REYNOLDS. P.R.A.

ENGLISH: 1723—1792

342—PORTRAIT OF THE ARTIST

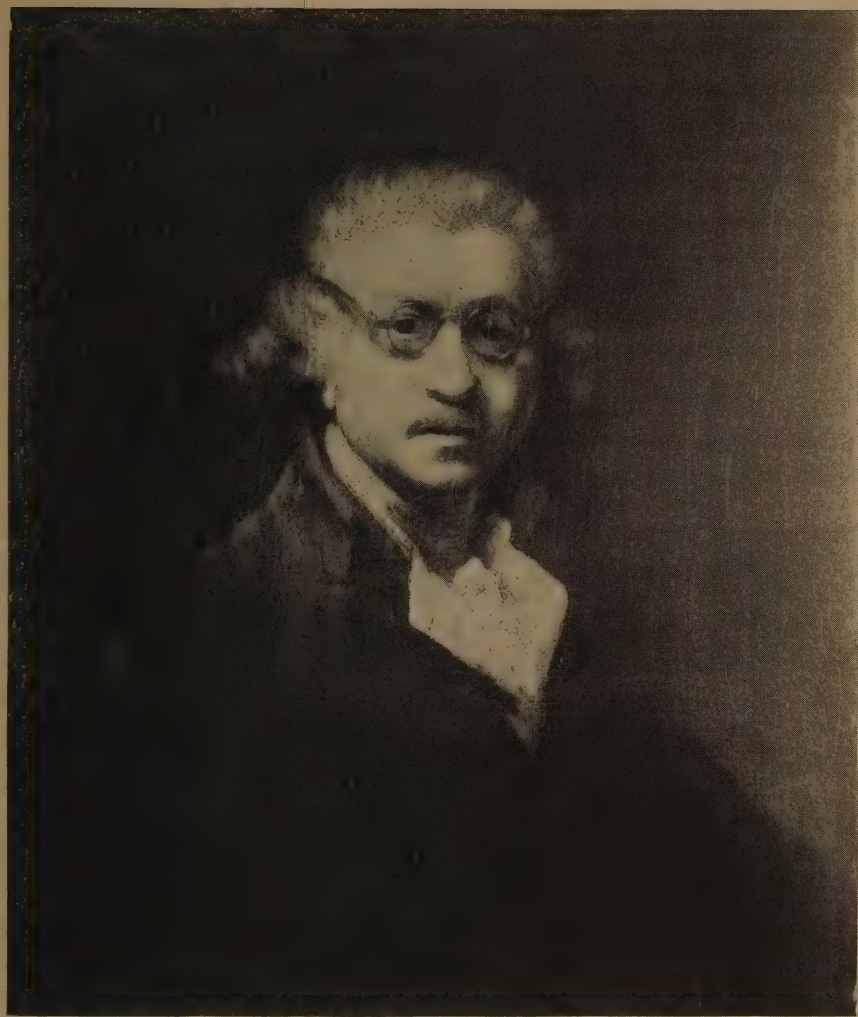
*R. Glendinning*

270.

*Height, 29 inches; width, 24 inches*

Portrait of himself as an elderly man with large spectacles; half figure to front; dark green coat with brown collar; white stock, gray curly wig. One of several versions of this well-known portrait.

(Illustrated)



NO. 342—PORTRAIT OF THE ARTIST  
(By Sir Joshua Reynolds, P.R.A.)



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XV CENTURY ITALIAN SCHOOL

343—THE MARRIAGE OF ST. CATHERINE

(Panel, arched top)

Height, 16½ inches; width, 11 inches

Small whole-length figure of the Virgin, in red, blue and green draperies, seated in the open, holding the Infant forward toward St. Catherine. Overhead two youthful angels are bearing wreaths.

From the Catholina Lambert Collection, American Art Association,  
1916. —#283—\$700—Otto Bernick

525.

S. D. Munger Jr.





DOMENICO PULIGO

FLORENTINE: 1475—1527

344—MADONNA, CHILD AND ST. JOHN

W. W. Seaman  
Cgt.

2000.

Height, 32 inches; width, 25 inches

Youthful Madonna to right, directed to left, in pink, blue and yellow draperies with brown headdress, supporting the Infant, who is holding a blue and gold striped ball handed to Him by St. John, whose staff and red cloak are on the table.

*Note:* A large and fine specimen of this interesting pupil of del Sarto, who was also greatly influenced by Ghirlandajo.

From the Blakeslee Galleries Collection, American Art Association,

1915. #9- \$3050 - Otto Benck

*Kindly read the Conditions under which every item is offered and sold.  
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FRANCESCO GUARDI

VENETIAN: 1712—1793

345—MASKED BALL IN VENICE

*J. H. Nettcof*

*5000.*

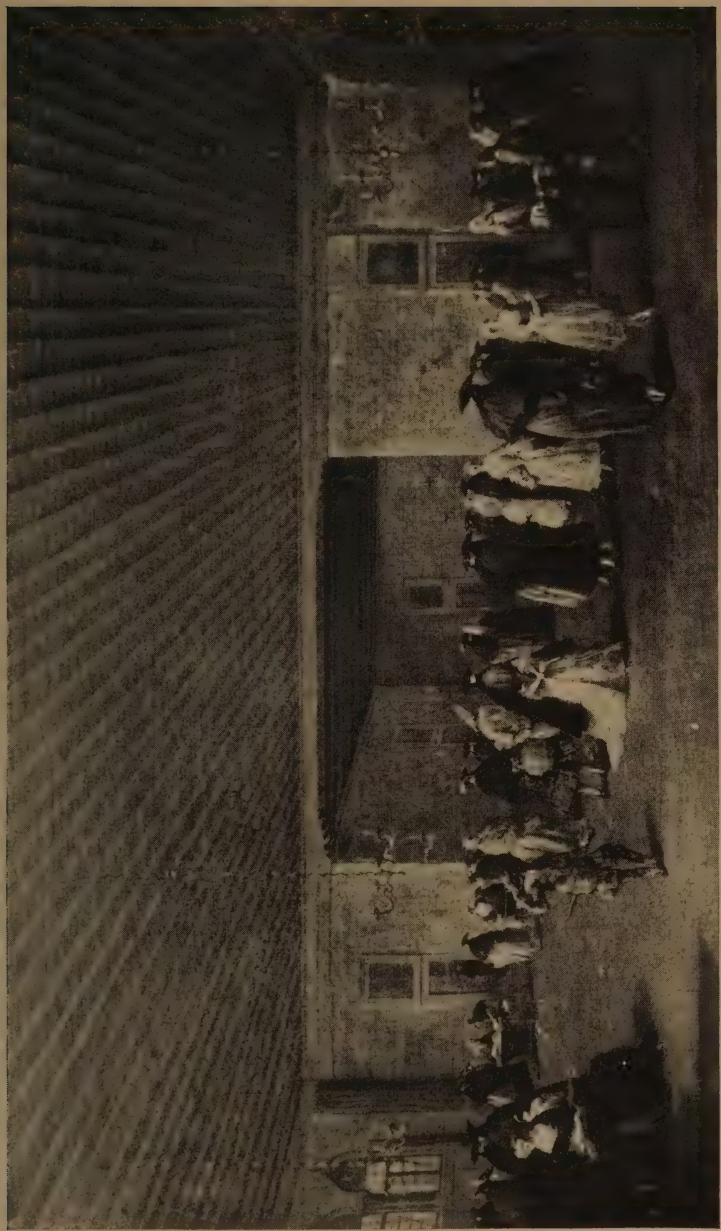
Height, 12 $\frac{1}{4}$  inches; length, 20 inches

The interior of the Venetian Ridotto in the eighteenth century. The room is of great size, the walls plainly painted in a grayish-green tone, and the rafters of the high ceiling exposed. In the vast spaces of this room a masked ball is in progress, the numerous figures being clothed either in fancy costumes or in dominoes; the sombre effect of the black capes relieved by the gaiety of the light-colored dresses beneath, and more especially by the vivid coloring of a harlequin's costume in the near foreground.

*Note:* Among Guardi's familiar scenes of outdoor Venice this interior, with its masterly treatment of the figures seen in artificial light, holds a place unique and entirely its own. (Illustrated in the Catalogue of the Stroganoff Collection.)

*From Professor Volpi's Villa Pia, Florence, and acquired at the Davanzati Palace Collection, American Art Association, 1916. - #1009 -*

*\$11300 - J. H. Lane*



No. 345—MASKED BALL IN VENICE  
(By *Francesco Guardi*)



*Kindly read the Conditions under which every item is offered and sold.  
They are printed in the forepart of the Catalogue.*

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BERNARDO BELLOTTO

ITALIAN: 1724—1780

346—*THE DOGE'S PALACE, VENICE*

*Mrs. W. G. Nichols*

150.

*Height, 21½ inches; length, 38 inches*

The famous ancient Gothic arcaded Palace is seen amid other edifices, stretching from right to centre. The esplanade is animated with numerous personages, and the waters of the canal with many gondolas and other vessels. The church of Santa Maria del Salute is at left distance.

GILBERT STUART

AMERICAN: 1754—1828

*W. W. Seaman Jr.*

347—*PORTRAIT OF JOHN WILLET HOOD*

10700.

*Height, 30 inches; width, 24½ inches*

The Admiral is portrayed in rich dark blue coat, with broad revers and buttons of dull gold, its scarlet lined collar turned outward and bent down upon the shoulder. He wears a white stock and gracefully arranged jabot and a small gray-white wig. He faces the left, nearly three-quarters to the front, with fixed, steady gaze straight ahead. His eyes are blue and his cheeks rosy, and the flesh tones throughout are in the crisp, fresh rendering characteristic of the painter. With the light concentrated on the head and dimming as it falls upon the figure, the subject is seen against a neutral background of olive tones shading into brown.

*Note:* John Willet Hood was Rear Admiral of the Red, Vice Admiral of the Coasts of Devonshire and Cornwall, Lord Warden of the Stannaries.

*From the F. A. G. Hood Collection, American Art Association, 1915. —#41*

*(Illustrated)*

*\$2425—Otto Brunsch*





NO. 347—PORTRAIT OF JOHN WILLET WOOD  
(*By Gilbert Stuart*)

Kindly read the Conditions under which every item is offered and sold.  
They are printed in the forepart of the Catalogue.

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*Sir Jos Reynolds*

*Portrait* RICHARD YEO, R.A.

ENGLISH: 1720—1779

348—PORTRAIT OF A MAN

*Richard Yeo R.A. H.S. Crystal*

Height,  $29\frac{1}{2}$  inches; width,  $24\frac{1}{2}$  inches

Half-length figure of a middle-aged man seated at a table with drawing board and compass. He wears costume embroidered with gold, white neckerchief and cuffs and gray wig.

*Note:* Yeo was a medallist, painter and a sculptor. Foundation member of the Royal Academy. This portrait was engraved by A. N. Sanders, 1877, on a small scale. See Graves and Cronin's "Works of Sir Joshua Reynolds," 1899, Vol. III.

From the Catholina Lambert Collection, American Art Association,  
1916. - ~~#221-~~ \$1500 - *Otto Bernch*

270.



NO. 348—PORTRAIT OF A MAN  
(By *Richard Yeo, R.A.*)

Kindly read the Conditions under which every item is offered and sold.  
They are printed in the forefront of the Catalogue.

---

CONSTANT TROYON

FRENCH: 1813—1865

349—COWS IN PASTURE

R. Gilchrist

750.

Height, 36½ inches; width, 29 inches

Eventide approaches and level meadows of the Netherlands are already in the dusk of shadows thrown across the grass by the tall trees of a green and brown wood, which enters the picture in the right foreground, receding in the distance toward the left. In front of the woods a slant of late sunlight strikes across the field, brightening the succulent green flower-dotted grass and throwing into strong relief two sleek, well-nourished cows with long coats. One stands athwart, headed left, a red cow spotted white, with opulent distended udder brought to view. The other cow is lying down—a white one, spotted black and brown, with head turned to inspect the observer. In the shadows of the middle distance at the left a woman is milking another of the herd, a man bending over her looking on.

*Signed at the lower left, C. TROYON.*

*Note:* This fine Troyon was originally acquired from the late Daniel Cottier.

*From the collection of Ichabod T. Williams, American Art Association,  
1915. - #113 - \$ 5000 - Otto Berner*





No. 349—COWS IN PASTURE  
(By Constant Troyon)

*Kindly read the Conditions under which every item is offered and sold.  
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---

GABRIEL METSU

DUTCH: 1630—1667

350—THE TOAST

*A. P. Louis*

*2200.*

*Height, 37 inches; width, 24½ inches*

An interior with seven figures, three men, three women and a boy; the hostess standing, with back to the spectator, wearing white satin dress and pink jacket edged with white fur. The others are seated at a table and are toasting the health of the lady; a page is bringing in refreshments. A guitar is on a sofa at left.

*Originally purchased from Sedelmeyer, Paris.*

*From the Catholina Lambert Collection, American Art Association.*

*1916. - #244 - \$2800 - Otto Bernh.*



NO. 350—THE TOAST  
(By *Gabriel Metsu*)

*Kindly read the Conditions under which every item is offered and sold.  
They are printed in the forepart of the Catalogue.*

---

JAN VAN HUYSUM

DUTCH: 1682—1749

351—FLOWERS

Height, 71 inches; width, 46 inches

Large sculptured vase with a massed arrangement of various brilliantly colored flowers which occupy nearly the whole canvas.

From the Catholina Lambert Collection, American Art Association,  
1916. — ~~\$95~~ — \$1025 — Otto Benck

J. W. Masters





No. 351—FLOWERS  
(*By Jan Van Huysum*)

*Kindly read the Conditions under which every item is offered and sold.  
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GEORGES MICHEL

FRENCH: 1763—1843

210.

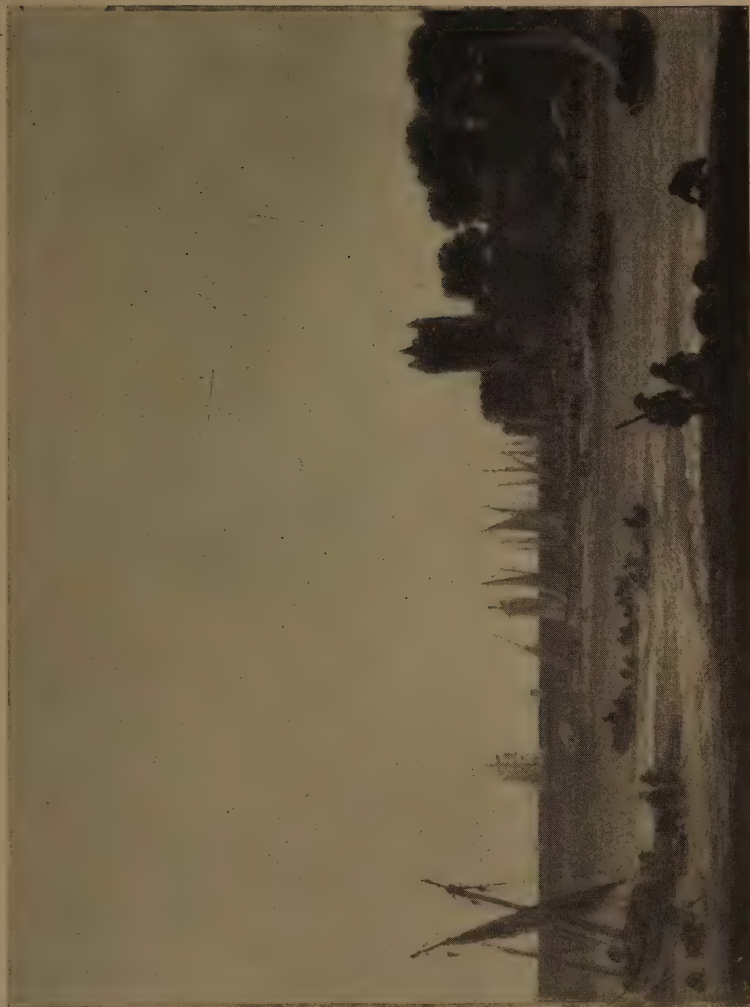
352—A SEAPORT

Max Rubin

*Height, 20½ inches; length, 26½ inches*

A Beach, with figures in the left foreground. From right to left extend the waters of an estuary and beyond is the wide expanse of the ocean. On the right are seen the high walls of a port and the square towers of a castle, while a fleet of sailing vessels rides at anchor nearby. The sky is of fine, clear blue with masses of vaporous white clouds.

*From the Catholina Lambert Collection, American Art Association,  
1916. #107 - \$550 - Otto Bernh*



No. 352—A SEAPORT  
(By *Georges Michel*)

*Kindly read the Conditions under which every item is offered and sold.  
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---



PATRICK NASMYTH

SCOTCH: 1787—1831

*J. W. Dowd*

353—VIEW FROM HAMPSTEAD OVER THE

WEALD OF HARROW

*700.*

*Height, 18 inches; length, 24 inches*

In the foreground a rough field road, entering from the right, passes between a green mound which forms a nearby horizon behind it on the right, and a pool on the left that is bordered by bushes, beyond which the road loses itself in the wild lands of hill and valley. At the foot of the mound is a blasted tree, surrounded by groups of green and brown brush, while green and brown bushes border the pond, a patch of whose surface is silvered by reflections from white clouds floating in banks of gray in a light blue sky. Near the pond two country folk are conversing, and in the distance are further personages.

*Note:* Exhibited at the British Institute, 1829, No. 453.

*From the F. A. G. Hood Collection, American Art Association, 1915. -#22-*

*\$420 - Otto Bernh*





THOMAS SIDNEY COOPER, R.A.

ENGLISH: 1803—1902

354—CATTLE AT NOONDAY REST

*Mr. B. N. Miller*

900.

Height, 30 inches; length, 42 inches

Two brown cows recline, amid long-haired sheep, on a mound overlooking a low-lying river. A magnificent black cow stands beyond, silhouetted to left, against the white clouded blue sky. Other sheep and a cow at distant right; low hills appear across the sluggish river to left.

*Signed, T. SIDNEY COOPER, R.A., 1871.*

*Kindly read the Conditions under which every item is offered and sold.  
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---

CATHERINE READ

ENGLISH: Died in 1786

550.

355—CHILD AND PARROT

Height, 33 inches; width, 27½ inches

Nearly whole-length figure of a young girl in yellow-patterned dress, long brown sash and pink and white lace bonnet, walking in a landscape; a parrot perched on the back of her left hand.

*Originally purchased from Messrs. T. Wallis & Son, London.*

*From the Catholina Lambert Collection, American Art Association,  
1916. -#241- \$2000- Otto Krenk*

*J. H. Metcalf*



No. 355—CHILD AND PARROT  
(*By Catherine Read*)

*Kindly read the Conditions under which every item is offered and sold.  
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---

NICOLAS DE LARGILLIÈRE

FRENCH: 1656—1746

950. 356—DUC DE PENTHIÈVRE

Mrs. E. F. Albee

*Height, 35½ inches; width, 29 inches*

Half-length, about forty years of age, standing, directed to right, head turned and looking at spectator, wearing deep red patterned robes, white lace jabot, long flowing curly wig and white lace cuffs. Right hand extended with ring on last finger; red curtain at right.

*Note:* Louis Joseph, Duc de Penthièvre and afterwards Duc de Vendome, born in 1654, entered the French army and distinguished himself in many battles, died at Tinaroz, Valencia, June 15th, 1712.

*From the Blakeslee Galleries Collection, American Art Association.*

1915. - #96 - \$1000 - Otto Berner





NO. 356—DUC DE PENTHIÈVRE  
(By Nicolas de Largillière)

*Kindly read the Conditions under which every item is offered and sold.  
They are printed in the forepart of the Catalogue.*

---

SCHOOL OF PANNINI

ITALIAN: XVIII Century

357—AN ELABORATE RUINED PALACE

*Mrs. F. M. Moore*

*200*

*Height, 17¼ inches; length, 54¼ inches*

The remains of an Ionic capitated and columned arcade are at right before a series of arched gateways o'ergrown with vines; further varied arches and an obelisk are at left bordering the edge of a lake. Many personages in conversation or promenading are before the arcade.

PAOLO ANTONIO BARBIERI

ITALIAN: 1603—1649

358—FRUIT AND FLOWERS

*Max Rubin*

*90.*

*Height, 25¼ inches; length, 35¼ inches*

A crimson-pink covered table is occupied by two huge melons, a plate of figs and plums, a vase of jonquils and carnations, a dish of cherries and scattered fruit.

*(Companion to following)*

PAOLO ANTONIO BARBIERI

ITALIAN: 1603—1649

359—FRUIT

*R. Gilchrist*

*80.*

*Height, 25¼ inches; length, 35¼ inches*

On a deep green covered table are spread apples, a large pear and a pomegranate before a wicker basket of mixed fruit and a dish of fine peaches.

*(Companion to preceding)*



GIOVANNI BATTISTA TIEPOLO

ITALIAN: 1696—1770

360—ASCENSION OF ST. MARGARET

150.

Height,  $41\frac{1}{2}$  inches; length,  $49\frac{1}{2}$  inches

R. Glendinning

Whole-length figure of St. Margaret surrounded by youthful angels, one of whom holds a crozier. To the left a table with a book and carved ivory figure of Christ crucified; to right a flower urn.

Note: Purchased directly from the Bishop of York, England.

From the Catholina Lambert Collection, American Art Association,  
1916. ~~\$350~~ - \$500. Otto Benck

*Kindly read the Conditions under which every item is offered and sold.  
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---

JUAN CARREÑO DE MIRANDA

SPANISH: 1614—1685

*A. Rudert Agt.*

361—PORTRAIT OF A SPANISH PRINCESS

*3600.*

*Height, 47 inches; width, 33½ inches*

Whole-length portrait of a young child, standing, in light blue dress embroidered with flowers in gold, centre of corsage and sleeves with pearl ornaments, pearl rope over shoulders; brown hair dressed flat over forehead and ears; pillar to left, red curtain to right.

*From the collection of the late Stanford White, American Art Association, 1911.*

*From the collection of Catholina Lambert, American Art Association, 1916. - #259- \$2500 - Otto Berner*





NO. 361—PORTRAIT OF A SPANISH PRINCESS  
(By Juan Carreño de Miranda)

*Kindly read the Conditions under which every item is offered and sold.  
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GIOVANNI PAOLO PANNINI

ITALIAN: Circa 1695—1764

362—ITALIAN RUINS

550.

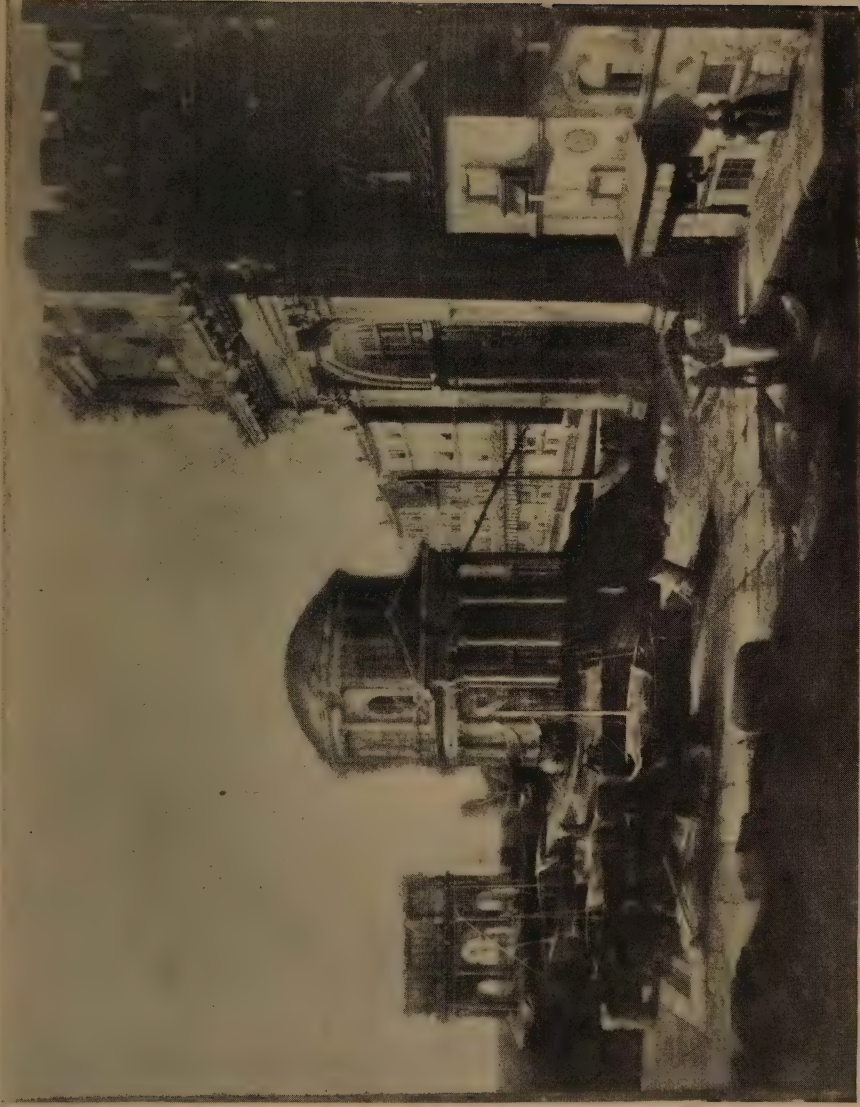
*Mrs. J. Lieblang*

*Height, 39 inches; length, 49 inches*

View of the seacoast in Italy, with figures, and numerous boats moored to a quay; to right is an ancient high gateway partly in ruins; in the centre a circular temple, and in the distance a triple triumphal arch.

*From the collection of Lord Young, February 29, 1908; catalogue No. 59.*

*From the Catholina Lambert Collection, American Art Association, 1916. - #174 - \$1150 - Otto Bernick*



No. 362—ITALIAN RUINS  
(By Giovanni Paolo Pannini)

*Kindly read the Conditions under which every item is offered and sold.  
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---

ALLART VAN EVERDINGEN

DUTCH: 1612—1675

363—SNOW IN THE MOUNTAINS

400.

Height, 49 inches; length, 68 inches

*J. H. Nicholas*

Winter is come in the Northland but sleighs are not out, nor is water frozen. Snow whitens the tall mountains which on the right loom high in the background, their peaks and slopes lessening and receding toward the left, and snow is sifted in a powderlike coating over tall evergreens and on the windward side of trees which have long since shed their leaves. Large buildings are perched high on the slopes. In the foreground is a humble home and inn, hollowed out in the face of a sheer cliff and fronted with a wooden leanto. Here are seen several peasant maids and children, a man playing a bag-pipe and another man on horseback drinking. A caleche and two persons walking are proceeding up a road, and at the side of the inn cattle and sheep are drinking at a pool of a mountain stream.

*From the McGuire Collection, Howard County, Maryland.*

*From the Nicholas M. Matthews Collection, American Art Association,  
1914. - #132 - \$240 - Otto Bernh*





No. 363—SNOW IN THE MOUNTAINS  
(By Allart Van Everdingen)

*Kindly read the Conditions under which every item is offered and sold.  
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---

SCHOOL OF TITIAN

VENETIAN: XVI Century

364—*THE HOLY FAMILY*

*Fearon Gal.*

375.

*Height, 30 inches; length, 37 inches*

The Holy Mother is seated at the right; wearing rich crimson blue and yellow robes adoring the Infant Saviour, who is asleep on her lap. She is seated before a mountainous and wooded landscape and St. Joseph is seen at left pouring over a tome which he holds on his knees.

*Note:* This richly colored painting is enclosed within a contemporary frame elaborately enriched with scrollings, masks and fanciful motives.

AELBERT CUYP

DUTCH: 1620—1691

365—*CHRIST ON THE ROAD TO EMMAUS*

*J. W. Masters*

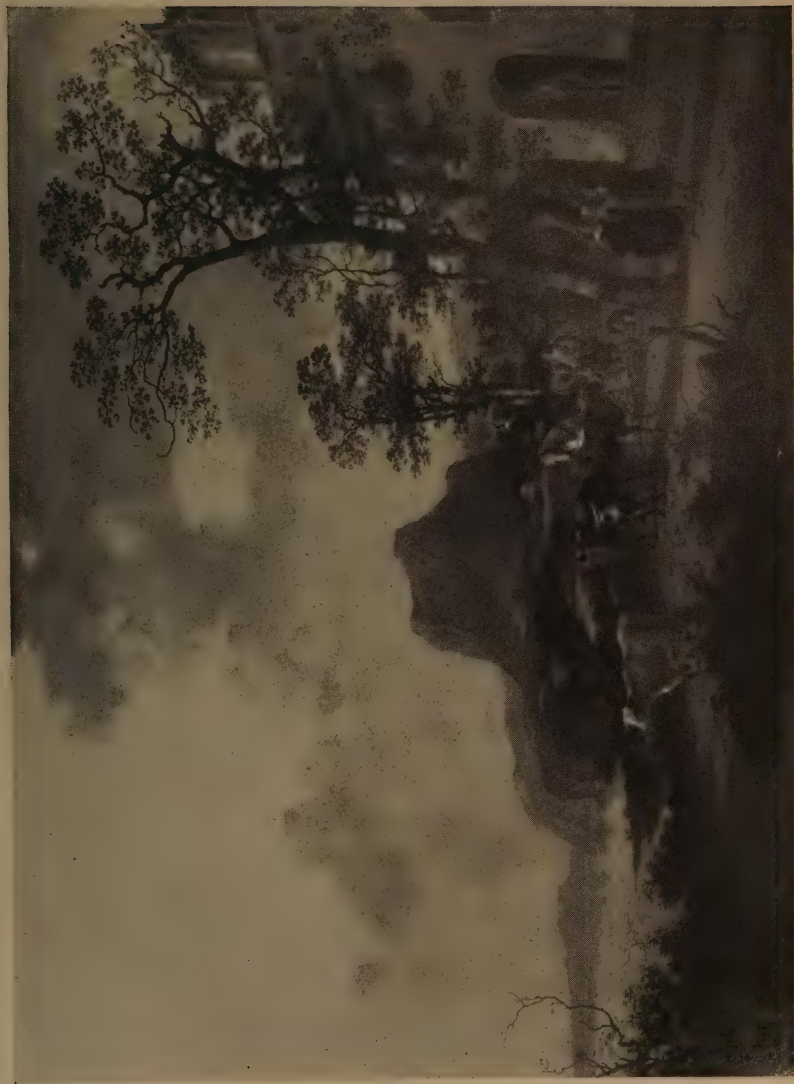
2000.

*Height, 43½ inches; length, 59 inches*

Our Lord, in conversation with two disciples, is seen under a clump of trees sheltering a building at right. About centre on a road winding from high hills around a lake at left, is a herd of kine followed by a peasant woman mounted on a white horse, two rustics and a hound. The scene is bathed in golden sunlight.

*From the Sedelmeyer Collection, Paris.*

*(Illustrated)*



No. 365—CHRIST ON THE ROAD TO EMMAUS  
(*By Aelbert Cuyp*)

*Kindly read the Conditions under which every item is offered and sold.  
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KARL-PIERRE DAUBIGNY

FRENCH: 1846—1886

366—VIEW OF VILLERVILLE

*S. L. Minger Jr.*

*1250.*

*Height, 33 inches; length, 57 inches*

A sluggish stream flows across the foreground, before a low shore at middle distance, on which a windmill is prominent about centre; wooded cottages and further windmills are at left and right. The river is animated by several large fishing vessels. The moody evening atmosphere is finely depicted.

*Signed at lower left, DAUBIGNY, 1872.*

*From the Charles T. Yerkes Collection, American Art Association,  
1910. - #50 - \$4300 - J. H. Lane*





No. 366—VIEW OF VILLERVILLE  
(By Karl-Pierre Daubigny)

*Kindly read the Conditions under which every item is offered and sold.  
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ANTOINE PESNE

FRENCH: *Circa 1684—1757*

367—PORTRAIT OF A LADY

*J. S. Nicholas*

750.

*Height, 58½ inches; width, 45 inches*

Nearly whole-length portrait of a lady, standing in the open and wearing a blue and white embroidered dress with short sleeves trimmed with lace, a lace collar, powdered hair with white and blue lace cap, large earrings and three-row pearl bracelet. She is holding a black and white toy dog with red neck-ribbon under her right arm.

*From the Catholina Lambert Collection, American Art Association,  
1916. — ~~\$348~~ — \$1050 — Otto Bernh.*



NO. 367—PORTRAIT OF A LADY  
(By *Antoine Pesne*)

*Kindly read the Conditions under which every item is offered and sold.  
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SIR WILLIAM BEECHEY, R.A.

ENGLISH: 1753—1839

368—ADMIRAL BRIDPORT, K.B.

*Mrs. F. Murphy*

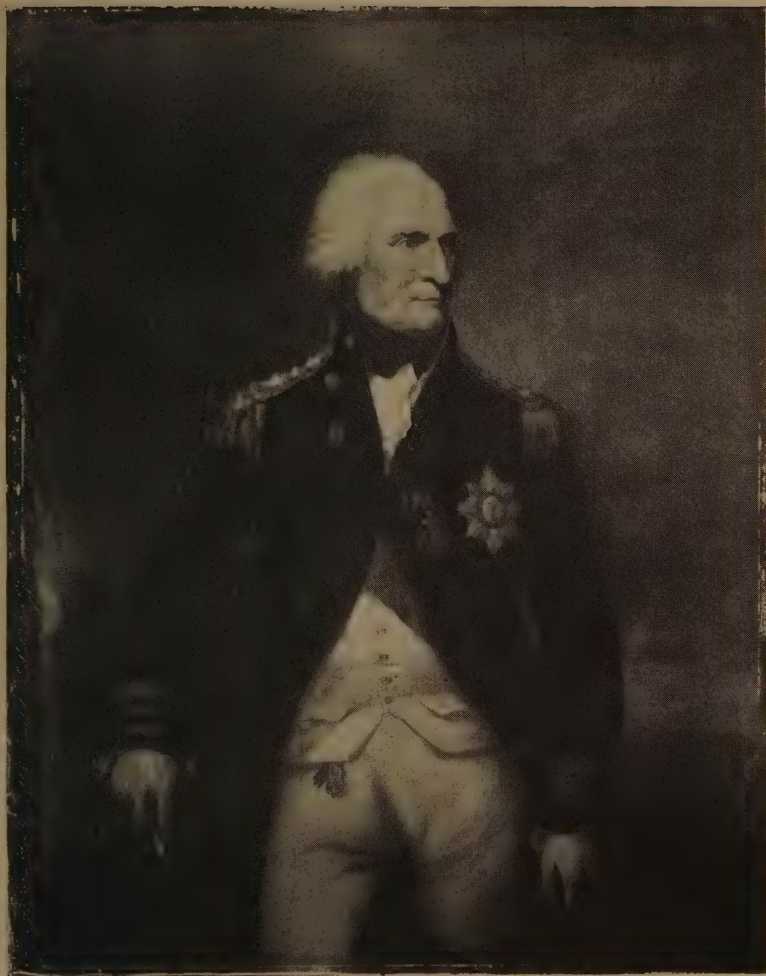
*800.*

*Height, 50 inches; width, 40 inches*

Three-quarter length, standing to front looking toward right, wearing naval uniform, blue coat with star of order of Bath, gold chain with pendant, white waistcoat and breeches and gray hair; a sword in his right hand.

*From the Blakeslee Galleries Collection, American Art Association,  
1915. — #150 - \$ 800 - Otto Berner*





No. 368—ADMIRAL BRIDPORT, K.B.  
(*By Sir William Beechey, R.A.*)

*Kindly read the Conditions under which every item is offered and sold.  
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---

BRONZINO; *né* ALLORI (CRISTOFANO)

FLORENTINE: 1577—1621

369—FOOTBALL IN FLORENCE

*W. W. Seaman*  
*Rgt.*

*1800.*

*Height, 45½ inches; width, 33½ inches*

View of the Piazza Santa Croce with a game of football, or "Giuoco del Calcio," in progress. The players, some fifty in number, occupy the centre of the Piazza. They are divided into three groups of about ten, with the others disposed in a circle around, and are all dressed in tight-fitting jerkins, kneebreeches and plumed caps. Around them in close ranks sit the spectators, at the back, against the walls of Santa Maria del Novella in a grandstand, while on the right-hand side, ladies crowd all the windows of the palace facing on the Piazza. In the foreground, on the right, are cavaliers in exaggeratedly decorative suits of classic armor, in their centre are three figures of jesters, while on the left are seen the halberds of the guards who keep the spectators in order.

*From the Davanzati Palace Collection, American Art Association,  
1916.*

*~~Catalogue not priced~~*

*\$950*



No. 369—FOOTBALL IN FLORENCE  
(By Bronzino; né Allori (Cristofano))

Kindly read the Conditions under which every item is offered and sold.  
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GIOVANNI PAOLO PANNINI

ITALIAN: 1695—1764

370—EXTERIOR OF A PALACE

*The Hayden Co.*

475.

Height, 47 inches; width, 36 inches

An elaborate palace, with high massive columns and colonnades, shelters numerous figures wearing semi-classical costumes.

From the Blakeslee Galleries Collection, American Art Association,  
1916. - 246 - ~~3350~~ - *Otto Benck*

(Companion to following)





NO. 370—EXTERIOR OF A PALACE  
(By Giovanni Paolo Pannini)

*Kindly read the Conditions under which every item is offered and sold.  
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---

GIOVANNI PAOLO PANNINI

ITALIAN: 1695—1764

*The Hayden Co.*

371—INTERIOR OF A PALACE

475.

Height, 47 inches; width, 36 inches

Evening scene with chief entrance to a palace; exhibiting many figures in semi-classical costumes, two page boys hold torches at foot of a flight of steps and two men with musical instruments in a gallery, probably announce the opening of a ball or reception.

*From the Blakeslee Galleries Collection, American Art Association.*

1916. - \*247- \$350- *Otto Bernick*  
(Companion to preceding)



NO. 371—INTERIOR OF A PALACE  
(By Giovanni Paolo Pannini)

*Kindly read the Conditions under which every item is offered and sold.  
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The following six Wall Panels by W. Piera, Dutch Painter of the eighteenth century are signed toward lower right and dated 1781. Piera was noted for his Paysages, which are of extremely decorative quality and in excellent condition. These together with the two following overdoors, a Flower Subject and an exceptionally fine Weenix, are installed, for exhibition, as originally placed in the Lane apartment within the panels of a paneled room finished in green laqué. Each painting is marked with an asterisk for identification. The Paneled Room will be sold the afternoon following this evening's sale, Saturday, November 22, at about four p. m.

W. PIERA

DUTCH: *Circa*, 1781

372—DECORATED WALL PANELS (*Six*)

300. \* (A) TRAVELERS RESTING. *Mrs. F. Murphy* At left foreground is a group of mounted and unmounted travelers under a huge tree. Toward right is an old château and a stream, spanned by an arched bridge. Signed.

*Height, 9 feet 9 inches; width, 6 feet 8 inches*

*(Illustrated)*

200. \* (B) CATTLE RETURNING HOME. *Mrs. F. Murphy* In the foreground is a group of oxen and sheep with a peasant following. At left is a ruined cenotaph embowered with trees. At right is a romantic landscape. Signed.

*Height, 9 feet 9 inches; width, 6 feet 8 inches*

200. \* (C) CATTLE GOING TO PASTURAGE. *Mrs. F. Murphy* A group of oxen and sheep is seen debouching from a ruined edifice at right and traveling across the centre to left, led by a peasant. Beyond is a romantic lake, crested by rocks. Signed.

*Height, 9 feet 9 inches; width, 6 feet 8 inches*





NO. 372—DECORATED WALL PANEL: \*(A) TRAVELERS RESTING  
(By W. Piera)

Kindly read the Conditions under which every item is offered and sold.  
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300. \* (D) SHEEP RESTING. In the foreground, flanked by two large groups of trees, a herd of sheep and their shepherd are resting during the midday heat under the shelter of the trees. At right is a peasant group before a ruined Ionic temple. Signed.

Height, 9 feet 9 inches; width, 6 feet 10 inches

(Illustrated)

300. \* (E) THE MARKET WAGON. An old country cart, drawn by two bullocks, is seen traversing a rough road about centre. At right is a large statue of Venus, sheltered by trees; at left are larger trees giving a vista of a distant landscape. Signed.

Height, 9 feet 9 inches; width, 5 feet 10 inches

300. \* (F) PEASANTS GOING TO THE FAIR. About centre, crossing a rough road, is a peasant cart, drawn by two horses, driven by a blue-coated man, carrying his wife to the fair. At extreme left are two men engaged in conversation, seated under large trees. Distant view of wooded hills. Signed.

Height, 9 feet 9 inches; width, 5 feet 10 inches

(Companions to following)

## FRENCH SCHOOL

LOUIS XVI PERIOD

373—DECORATED OVER-DOORS (Two)

120. Height, 38 inches; width, 33½ inches

Draped vases of flowers, enriched with gadroons and rosette motives, standing within arches. Painted *en camaïeu* in blue, on ivory grounds.

(Companions to preceding and following)



NO. 372—DECORATED WALL PANEL: \*(D) SHEEP RESTING  
(By W. Piera)

*Kindly read the Conditions under which every item is offered and sold.  
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---

DUTCH SCHOOL  
XVIII CENTURY

374—\*A SCULPTURED VASE OF FLOWERS

180.

(Room Panel)

*Ehrich Gal.*

*Height, 9 feet 9 inches; width, 3 feet 8½ inches*

A large terra-cotta vase, enriched with bas-relief, "The Flight to Egypt," stands on a small pedestal in gray, having a central panel depicting the "Annunciation." The vase is before a dense woodland and occupied by a large bouquet of very varied flowers.

*(Companion to preceding and following)*

JAN BAPTIST WEENIX

DUTCH: 1621—1660

375—\*STILL LIFE AND LANDSCAPE

*Mr. Weenix*

*Height, 58 inches; width, 51 inches*

325.

In the foreground a low stone parapet crosses the canvas, surmounted at the left by a huge sculptured column. On the ledges of this, white and red grapes in large bunches are grouped with peaches and purple and golden plums, an oak branch with green and partly dried leaves crossing over the group. At the end of the branch a white-breasted red squirrel on the parapet is attacking it for acorns. On the ground or terrace below is a profusion of cut flowers and leaves, a butterfly fluttering over them, which has caught the attention of a small curly-haired white dog standing near; and at one side is a ripe melon from which a wedge has been cut. Beyond the parapet is a basin or canal in a noble garden, surrounded by classical buildings amongst which tall Italian cypress trees are seen. A painting big and comprehensive, with a wealth of color, rich but subdued, a brilliant display of technic, enriched with imaginative and romantic elements.

*Signed at the right, midway, J. WEENIX, 1701.*

*(Companion to preceding)*

*From the Gilmore Collection, Baltimore. Purchased by Mr. Gilmore in 1823 from Chevalier Apostool of Amsterdam, who was then Director of the Amsterdam Museum.*

*From the Nicholas M. Matthews Collection, American Art Association, 1914. ~~#131~~ ~~#1140~~ *Olto Benel**





NO. 375—\*STILL LIFE AND LANDSCAPE  
(By Jan Baptist Weenix)

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